

# The ART DIGEST

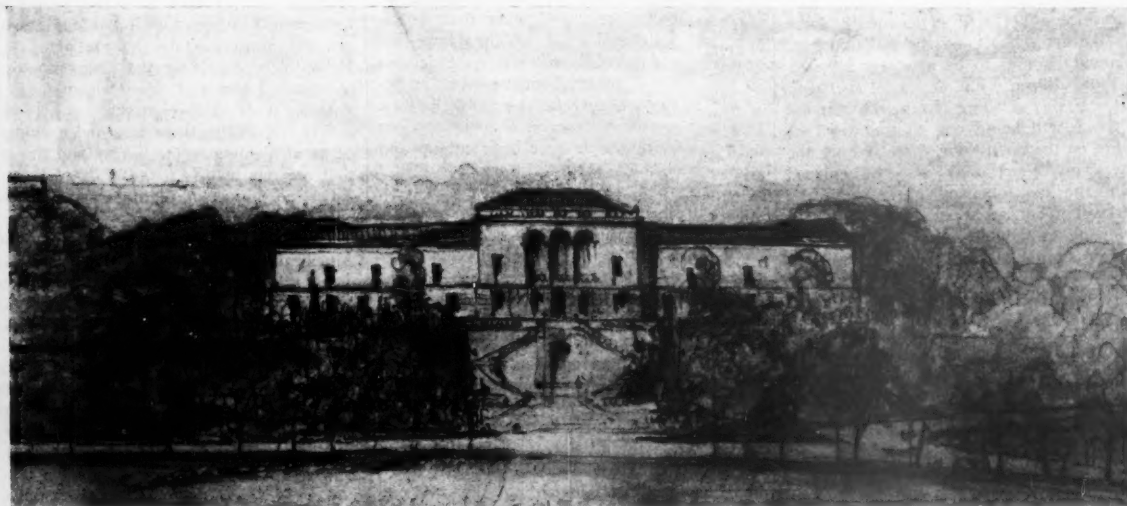
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## Dayton's \$1,000,000 Museum to Be a Cloistered Farnese Villa



Architect's Preliminary Sketch of the New \$1,000,000 Building for the Dayton Art Institute.

### Rodin Museum

Philadelphia is to have a Rodin Museum, occupying a beautiful building on the Parkway, and containing a collection of the works of the great French sculptor second only to that in the Rodin Museum in Paris, which he bequeathed to the French nation.

Philadelphia's Rodin Museum is likewise a bequest, having been provided for in the will of the late Jules E. Mastbaum, theatre magnate. Construction will begin almost immediately, the widow and the executors being anxious to carry out the collector's wishes.

Mr. Mastbaum was an enthusiast on Rodin, and his assemblage of sculptures, studies and drawings was the greatest in private hands. The museum will aid materially in the development of Philadelphia as a great art center, an ambition which Philadelphians are beginning to express among themselves.

It is proposed to erect a statue in Philadelphia to the memory of Mr. Mastbaum, and the *Record* suggests that instead of placing it in the City Hall plaza, as some have proposed, it be erected on the grounds of the Rodin Museum. "The memorial should not be separated from the enterprise which Mr. Mastbaum created," the paper says.

#### "Bondage of the Commonplace"

"No city is great unless it rests the eye, feeds the intellect and leads its people out of the bondage of the commonplace."

—George W. Stevens.

### Ringling's Art

The name of John Ringling, circus millionaire, appeared in the newspapers the other day as the buyer of an old master at an auction sale in New York, which led a feature writer on the *World* to prepare a story headed "Rare Masterpieces of Art Fill New Florida Home of John Ringling." According to this article, the showman possesses 700 old masters, the fruit of twenty-five years of collecting, "some of them rare and some not quite so famous." Some of them are hanging in his Fifth avenue home, others in his home on the Hudson, some are in storage and some of the best have been placed in his newest home, Ca d'Zan, a "Venetian palace" erected on Sarasota Bay, in Florida. Among these is a portrait of Mary Ann of Austria, by Velasquez, whose loss to England has caused comment in the London papers.

One of the features of this "palace" is a great chamber which Mr. Ringling calls a "play room," a place for relaxation. The decorations are by Willy Pogany, who has depicted on the walls a Venetian carnival scene. As with art patrons of old, the painter has introduced portraits of the owner and his wife, the former appearing as a troubadour. Mr. Pogany also has put himself in the scene.

Mr. Ringling is given credit by the feature writer as owning pictures by Raphael, Luini, Titian, Tiepolo, Hobbema, Rubens and Moroni.

Plans have been made public for the new \$1,000,000 building of the Dayton Art Institute which, as announced in the last number of *THE ART DIGEST*, is to be the gift of Mrs. H. G. Carnell. The architect, Edward B. Green, of Buffalo, whose first sketch is herewith reproduced, has designed a structure that will unite beauty with usefulness and that will make an ideal museum as well as a home for the art school. He has taken advantage of a splendid location, fronting the Miami River but standing high above it, and the result will be a remarkable landmark.

In a letter to *THE ART DIGEST* the architect said: "It is the most wonderful site for a museum in the country, possibly with the exception of the California Palace of the Legion of Honor, which is at the Golden Gate."

Fronting eastward on two beautiful avenues—Riverview and Forest—which meet in front of it at a gentle angle, the building will spread out with wings paralleling each and a most imposing entrance in the center; then the tip of each wing will bend backward with a smaller wing. A central portion will reach directly backward from the entrance, and be used as an auditorium. Generally speaking, the model was the sixteenth century Villa Farnese, located forty miles north of Rome, and which, built on a like irregular piece of elevated ground, is also a structure with five faces.

The fact that it will occupy ground forty feet higher than the street gave the architect a chance to plan a most beautiful approach. Wide low steps with large landing areas will provide easy access to the upper

levels and give opportunity for development of picturesque planting, statuary and fountains, as part of the entire design.

The building will be of two stories, but the rear of the wings and the central portion, taking advantage of the rise in the ground, will be entered directly from the park behind.

Entrance to the ground floor will bring the visitor into an open foyer, with the entrance to the auditorium and the stairs to the main floor directly ahead. The auditorium will seat approximately 600 people, with a platform arranged for symphony concerts, amateur plays and motion pictures. The wings immediately to the right and left of the entrance foyer will be devoted to the use of the art school, and the remainder of the ground floor is to be used for storage, work rooms, library, etc.

The stairway leading from the ground floor foyer will bring one to the court of sculpture on the main floor, directly over the foyer. This court may also be entered through the cloisters and gardens at the upper level, from the west.

The wing to the left will be arranged in a manner similar to the living quarters in an old Italian palace. An Italian Renaissance room will feature not only Italian pictures and sculpture, but will contain interesting pieces of furniture and objects of art. A French room will be furnished in one of the French periods, a Chinese room will follow a similar plan and other rooms will be developed from different periods of art throughout the ages.

It is proposed that the wing to the north be developed in one large room for temporary and traveling exhibits.

One of the unique and original features will be the cloisters, which will make the museum one of the most distinctive in the country. The spaces between the two side wings and the central feature will be developed with a cloister treatment. Entrance to the main floor will be through these cloisters. They will provide open exhibit spaces where many beautiful objects of art, of a permanent nature, may be arranged. Open spaces between them will be planted with flowers, hedges and evergreens, so that even in the winter they will provide an inviting appearance. In the summer they will be a haven of rest.

It is intended to develop the cloisters on one side in a Renaissance character, and those on the other in Gothic design.

### New Boston Gallery

The Boston art firm of Doll & Richards is to have a new home at 138 Newbury street, not far from its old quarters at 71 Newbury street. A four-story building has been purchased and is being remodeled under the direction of the architect, William T. Aldrich. A classical front has been designed. Besides a great room for special exhibitions, there will be a special water color gallery. The two upper floors will be converted into studios for artists.

The firm was established in 1839, being started as a mirror business.

### Art for the Wild Ones

Elizabeth M. Fulda, a New York artist, has been commissioned to add verisimilitude to the outdoor cages of the lion house at the Bronx Zoo. Against the wall she is painting jungle backgrounds, and will provide a whole set, from the cage of the lion dean at one end to that of the Bengal tiger at the other.

## "Elginisme"

The word *elginisme* is coming to be much used in France. For its definition we may go to M. Henri Auriol, the deputy whose proposed law forbidding the sale of works of art to foreigners was referred to in a recent issue of THE ART DIGEST.

M. Auriol is quoted by M. Marcel Sauvage in *Comoedia* as saying: "*Elginisme* is the breaking up of buildings belonging to private owners," and he adds: "That word was chosen in memory of Lord Elgin, who tore off the sculptures of the Parthenon to shut them up in the fogs of London, in the distant obscurity of a museum." And M. Sauvage remarks: "Following that definition and that neologism which stamps severely the Anglo-Saxon amateur collectors of souvenirs, M. Auriol cites numerous examples: towers, turrets, dormer windows, pillars, pilasters, gateways, chapels or even entire cloisters which have been cut up and transported."

M. Sauvage, still relying on M. Auriol, traces the history of legislation against this "plague," from the fruitless campaign conducted by Victor Hugo in the *Revue des Deux Mondes* in 1825, the tentative and inadequate law of 1887, the stronger but unenforced law of 1913, to the present bill, which has this as its underlying principle: "The owner of an artistic monument has the right of use but no longer that of destruction."

While M. Auriol's measure was being considered in the Chamber of Deputies, the French Senate passed a bill introduced by M. Chastenet, supplementing the law of 1913; its chief provision is as follows: "When a building (or fixed property) has been divided or cut up in violation of the present law, the Minister of Fine Arts shall have those detached parts sought after, wherever they may be, and shall order them put back in place under the supervision of the Ministry and at the expense of the culpable sellers and buyers taken jointly and severally."

In recent weeks various Paris journals have described either the measures against *elginisme* or recent examples of it. *Le Temps* lists about ten cases of *elginisme*, and Mr. Boyer d'Agen, in *Comoedia*, which has been especially energetic in the campaign, laments: "At the hour when you read these lines, the Chateau-Rouge de Salviac will be reaching a port of the United States, where, with its arched gateways and its double windows with mullions, it will constitute the residence, no longer cardinalic but rather petrolific, of some trust magnate. . . . The vandalism of yesterday is the *elginisme* of today, and the barrenness which the barbarians of former times caused in passing over the monuments of Rome finds its repetition in that which the Americans of today bring about in Europe."

However, in *Le Figaro*, M. André Halays, without directly touching on the subject of *elginisme*, notes that the artistic treasures of France, particularly in the field of architecture, has suffered greatly from the ignorance, thoughtlessness or selfishness of native politicians.

### Sir Duncan Rhind Dead

Sir (Thomas) Duncan Rhind, architect and etcher, and brother of J. Massey Rhind, well known Scottish-American sculptor, is dead in England. He rendered distinguished service in the World War and was knighted in 1919.

## Hogue Sees Groll

The recent exhibition by Albert L. Groll at the Stendahl Galleries in Los Angeles caused Fred Hogue, distinguished editorial writer of the *Times*, to analyze the charm of the desert and to chide Southern California for what he thinks has been its neglect of American painting.

"In twenty-three years that Albert Groll has painted in the West he is giving his first exhibition in Los Angeles, although he has averaged three exhibitions a year in the East," says the writer. "He confessed to me that he has shared the opinion, grounded, alas, in part in fact, that the people with money in Southern California are more interested in real estate than in art. . . . Prior to three or four years ago nine of ten paintings purchased by residents of Los Angeles were of foreign subjects by foreign artists. Recently there have been evidences of an awakening to the beauty and the glory that are our own."

On the subject of the desert and its fascination, Mr. Hogue writes:

"What is the lure, the charm of the great American Desert? What is the enchantment, the mystery that causes great writers, painters and poets to visit it season after season, making each sojourn longer than the last, until they finally come to spend the greater part of each year there? What is it that binds hearts and imaginations in fetters of invisible steel? This mystery has puzzled me for more than thirty-five years, when I saw these deserts first. Slowly I am coming to a solution, one that I owe to the desert painters. It is not the sand, the rocks, the sage, the cactus, for they are as fixed in their uniformity as the planets; it is the panorama of the sky, the wonderful tapestries that are stretched across the vault of the heavens, whose colors and shades are reflected in the wild wastes below.

"Albert Groll is the premier painter of the desert skies. They occupy at least three-quarters of his canvases. They are colored tapestries of the heavens, where the clouds float in an atmosphere of a transparency that discloses the genius and the popularity of the artist.

"Blue is the color of distance and likewise of mystery, of the intangible; and when the yellow sunlight penetrates the blue atmosphere it blends into green, purple and gold. . . . The clouds, high and fleecy as an angel's wing, float across his canvases just as they drift across the desert sky; and their colors are reflected on the desert sands as in the mirror of the sea. The sky dominates everywhere; and as I gaze on the clouds that idle by I have a subconscious sensation of floating with them and looking down on the landscape below. There is an elevation about them that awakens an exaltation of the spirit. One is lifted up, as on the rising wings of the morning or the drooping pinions of eventide.

"But there is an equal glory in the landscape, in the blue sage, motionless, eternal. One hears murmur in it the voices of the silence."

### A Modern Orchard

Oh! the tragedy  
Of pruning souls  
To a common height  
That the fruit  
May be reached  
Without straining.

—David O'Neil in "A Cabinet of Jade."



## Eclecticism of Salon des Tuileries Provides Theme for Critics

The fifth Salon des Tuileries, in Paris, which is being held in the Palais de Bois, near the porte Maillot (for the last time there, since that unsightly but interiorly suitable structure is to be moved elsewhere), lies in a sort of no-man's-land of criticism. Its exhibitors are chosen by "invitation," rather than by a jury, as with the Salon proper, or by one's own initiative, as with the Independents. The resulting exhibition, in which more than 650 artists show their works, gets hit from both sides, or rather from all sides.

*Le Matin* genially remarks: "Not the least interest in this Salon consists in the broad eclecticism which the committee has shown by its choices, and it is not without right that it claims to be the most complete exhibition of all the tendencies of contemporary art." However, it is just that "eclecticism" which annoys M. Maximilian Gauthier, in *Partisans*: "The Salon des Tuileries is a manifestation of eclecticism and not a selection. Eclecticism is the method of those who try to blend the different systems of their predecessors or their contemporaries, choosing the opinions which seem to them to come nearest to the truth in order to form a body of doctrine. Selection, on the other hand, always involves a question of life or death; it cuts away and strikes down. . . . A Salon where M. Prinset is received with Henri Matisse is an eclectic Salon. One leads the dear public astray by speaking of selection."

A similar attack from another angle is made by M. Rene Chavance, in *La Liberte*: "We were threatened with it last year, but this time the evil deed is done. The organizers of this Salon, who showed at the beginning the praiseworthy aim of resisting the invasion of mediocre artists, have let themselves be flooded. The system of invitations has given the opposite result to that which was expected. One invites the friend of so-and-so that the latter will not oppose the invitation of one's own friend. Thus everybody is invited. There are 2,639 exhibits. For a selection that is a great deal."

Many of the mediocre exhibitors, says M. Thiebault-Sisson, in *Le Temps*, simply don't know their trade. "It is hard to understand how a society of which the principle consists in enlarging itself only by invitation takes into itself these crowds of illiterates come from the distant Russian steppes, the limits of Poland or the plains of Hungary or Rumania. Nor does one understand the annoying spirit of courtesy which leads too many heads of studios to insist on the adoption of the works of certain of their pupils who, it is evident, will never be artists. And that constitutes for the society a dead weight which will make each year of its existence more burdensome if it is allowed to take root."

Not only are there too many of the wrong but too few of the right ones. The abstentions, a "feature" of any Salon, are listed for this one by M. Louis Vauxcelles, in *Excelsior*: "Dufresne is not exhibiting. Nor is he the only one. Why does not Bonnard, who sent a masterpiece to the Independents, condescend to support by his collaboration his comrades of the Palais de Bois? And Rouault, Roussel, Braque, Derain? (I do not speak of Vuillard, who never exhibits in any salon.) And Bouche, Segonzac, Luc-Albert Moreau, Dufy, Chagall, Puy, Marquet, Dufrenoy, Manguin, Boussingault, Leopold Levy, Marie Lau-



"Andre Dunoyer de Segonzac," by Andre Villeboeuf, in the Salon des Tuileries.

rencin, Louise Hercieu, Pascin, Marchand, Quizet, Lotiron, Fraye? And Lenoble, Decoeur, Monod-Herzen, Dejean?"

However, he adds: "Such as it is, the Salon presents a good appearance and altogether is quite interesting. Its success is certain."

For there is a positive side to the picture, and when we follow the critics (sometimes a bit breathlessly) around the dusty earth-floored rooms of the Palais de Bois, we find that individual artists and works of art draw commendation more frequently than some of the prefaces would lead us to expect. As to the general positive characteristics, M. Maurice Raynal, in *L'Intransigeant*, says: "If one excepts the tendency of the artists who remain faithful to the tradition of their time and that of those who attempt merely to do over the work of others, the general fashion remains in that romanticism which the commotions of our time entirely justify. But this romanticism shows no new motive; it is the romanticism of 1820."

Much the same opinion, differently expressed, is that of M. Andre Warnod, in *Comedie*: "The general tone of the Salon is a tribute to direct painting, without complication or deformation."

The president, Albert Besnard, receives more or less enthusiastic tributes on all sides. M. Thiebault-Sisson observes: "I heard, in the Palais de Bois, all the young men express their astonishment at the vitality, the freshness and the sensitiveness of Albert Besnard in the five compositions which he exhibits, and I am delighted to see them so fully in agreement with me. His nudes have always been designed and modeled with as much rigor as suppleness, in a formula which draws from Impressionism its use of large luminous spots of color skillfully divided to accentuate still more the reliefs and to vary the effects of a color of which the elements are rose, lilac and pearl white, aided sometimes by reds, sometimes by beautiful blacks. To these masterly qualities he has added in the last two years atmospheric studies which assist greatly in varying the aspects of the form and in increasing the interest."

Of Aman-Jean, one of the society's vice-presidents, the same critic says: "His formula has always been frankly decorative,

and his bluish color-schemes have less of reality than of poetry and dreams. Their attraction continues, but one may wish that the artist would a little more frequently touch up his slightly heavy harmonies with a brighter tone."

Other critics, other artists. M. Arsene Alexandre, in *Le Figaro*: "M. Othon Friesz and M. Andre Lhote, as their exhibits once more indicate, are classic, yet either deny it or are ignorant of it. They should be frankly classic. When the first condenses his style and the second gives up the little surfaces to which he confines himself, both they and we will be the gainers."

And M. Louis Vauxcelles, in *La Volonte*: "The collection of Kisling is remarkable. Through persistence, courage and talent, Kisling, still young, has attained his mastery. The keen observation shown in his strange feminine faces, the unexpected harmonies, the quality of line, the silky suppleness of the fabrics, are happy surprises for the spectator." Of a better known artist, the same writer, in *Excelsior*, says: "Matisse has an amazing keenness of vision and is a colorist of charming sensitiveness—that one knows. Well, his exhibits this year are frankly detestable. That art, up until now so bright, fresh and transparent, has become heavy and opaque. Such mistakes, in a Matisse, are confounding."

M. Robert Rey, in *Le Crapeauillot*: "Utrillo, up to his best form, shows two churches of a solid architecture, which yet constitute living embroideries."

There are many other names that might be mentioned: Valadon, Laprade, Vlaminck, Flandrin, Guerin, Villeboeuf, Waroquier, Thomson, Alix, Pavory, Ottmann, J. E. Blanche, Denier, Chabas—to take a few at random.

As to the sculpture, M. Vauxcelles suggests, in *Excelsior*: "It may be that the section of sculpture is superior to that of painting. Are the sculptors better critics than the men of the brush? It may be. Selection among them is more severe. There are, grouped in the centres of the various halls, fifteen or so works, in stone, plaster or bronze, of great interest, by: Despiau, Drivier, Arnold, the charming retrospective of the lamented Fernand David, Matteo Hernandez, Pompon, Wlerick, Chana Orloff, Gimond, Guenet and his noble 'Homage to Joachim Gasquet,' Lasserre, Mme. Debayer, without forgetting those two pillars of monumental sculpture, Bourdelle and Joseph Bernard."

The work by Bourdelle is described by M. Chavance: "M. Bourdelle has sung the praise of Polish defence and its great poet Adam Mickiewicz. Near the top of a column, of which the capital supports a statue of the poet, pilgrim of independence, enveloped in a long cloak and seeming to advance in a march of inspiration, there rushes a Victory brandishing a sword. That part gives only an imperfect idea of the proportions of the ensemble, but the Victory is treated with a magnificent fire in the broad manner in which M. Bourdelle excels."

As for the conclusion of the whole matter, let M. Paul Fierens, in the *Journal des Debats*, have the summing-up: "Here disappointments, there promises. Fewer canvases than in other Salons, but one wishes to sweep away two-thirds of them. A good average, nevertheless. A better appearance than at the Independents. More life than at the Salon d'Automne. A success."

## THE ART DIGEST

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## Patrons

On pages 10 and 11 is printed the list of THE ART DIGEST's patrons for 1927—those who responded to the appeal for additional capital to be used in promoting the magazine's circulation, and became long-term subscribers.

Hundreds responded and thereby joined in THE ART DIGEST's work of developing art understanding and art appreciation in America.

The editor is deeply grateful for this evidence of appreciation of the policies and ideals of the magazine.

Summer is at hand, with its inactivity in the realm of art. THE ART DIGEST practically has passed its first year. Two or three years' work has been done in one. Judging by the expressions of its readers, the publication has become indispensable to thousands of persons.

Next Fall the magazine will enter on another year of growth. Loyal to its ideals, and with the help of its readers, it expects by the New Year to be able to print on its first page these words: **LARGEST CIRCULATION OF ANY ART PERIODICAL IN THE WORLD.**

## Monthly

With this issue THE ART DIGEST becomes a monthly publication for the summer. One issue only will appear in each of the four months of June, July, August and September. In October it will resume as a semi-monthly.

## Women Artists' Officers

At the annual meeting of the New York Society of Women Artists, Sonia Gordon Brown was elected president; Marjorie Organ, vice president; Elizabeth Grandin, treasurer; Lucy L'Engle, corresponding secretary, and Margaret Huntington, recording secretary.

## Mrs. Conkling Heads Association

The National Association of Women Painters and Sculptors has elected Mrs. Mabel Conkling president; Elizabeth Cady Stanton, corresponding secretary; Clara Stroud, recording secretary, and Edith Penman, treasurer.

## Flemish Masterpiece Comes to America



"Carthusian Monk as a Saint," by Petrus Christus.

Another painting by Petrus Christus, who is even more rare than Vermeer, has come to America, a "Carthusian Monk as a Saint," and has been sold by M. Knoedler & Co. to Jules Bache, of New York, for a price reported to be in the neighborhood of \$125,000. Of 23 examples by Petrus Chris-

tus known to exist, four are now in the United States, the other three being the "Deposition" in the Metropolitan Museum, the "Nativity" in the Goldman collection and the "Legend of St. Eloy" in the Lehman collection. There are 50 Vermeers known to the experts.

Mr. Bache's picture is only 8 by 11½ inches. It was shown early this year in the great exhibition of Flemish art in London. Sir Martin Conway wrote of it: "The head is modeled in great detail, especially about the brow; the expression is sly. The man might be on the verge of smiling, but remains mightily observant. The body is enclosed in the robe of his order, massively blocked out as a good designer of wood-sculpture would have designed it. The handling of the light is admirable." The light tan of the robe against a warm red background produces a beautiful contrast.

Petrus Christus was born at Baerle, in North Brabant, about 1400. He was the son of a maker of crucifixes, in this way deriving his name. He lived in Bruges many years and died there after apparently spending some time in various parts of Italy, where, according to Sir Martin Conway, "we have reason to believe . . . Christus taught Antonello da Messina the van Eyck method." The question as to who was the master of Christus must remain open to controversy, although it seems easy to think of him as a pupil, perhaps the greatest, of van Eyck.

## Royal Academy

Mrs. Dod Procter, whose "The Back Bedroom" was a feature of the last Carnegie International and was reproduced on the first page of Volume I, Number 1, of THE ART DIGEST, seems to have carried off the honors at the 159th exhibition of the Royal Academy in London. It won the highest praise of the critics and was actually bought by one newspaper—the *Daily Mail*—for presentation to the National Gallery. It represents a young girl, half-draped, reclining on a couch, and belong to what the Germans call the school of the *Neue Sachlichkeit* (New Objectivity), the third dimension being so accentuated that the figure has a sculptured effect. It is called "Morning."

The London *Times* critic says it "is the most considerable work of art in the whole Academy" and asserts that it has "an intellectual as well as a sensuous appeal. It is, essentially, a sculptural composition, with color reduced to its proper function in enhancing the formal effect—as the Florentines used color. Flesh is sufficiently distinguished from drapery, but in both instances imitation is abandoned for an interplay of silvery tones, pinkish and bluish, and the textures of nature, when observed, are translated into the unity of pigment. In form, color and surface quality the picture is perfectly consistent."

For strictly academic painting, the critic says "The River Mill," by Arnesby Brown, with its "silvery tonality and exquisitely considered later relations of mill, clouds, boat-sail, and turn of path, is perhaps as good an example in landscape as there is in the exhibition;" and "the most satisfying figure composition" is the portrait of "Mrs. Henry Mond," by Glyn Philpot.

This writer described last year's Academy as "elderly" in its general effect, but he calls this "distinctly young," which he at-

tributes to selection and arrangement, "and this means that the improvement is from within the fold, which, in the case of an established institution with command of the avenues to the public, is on the whole more encouraging than evidence of improvement in the submitted material would be." And yet there are 253 more works than last year.

With evident reluctance this critic speaks disparagingly of the two royal portraits, "H. M. The King," by Sir Arthur S. Cope, and "H. M. The Queen," by Mr. Richard Jack. "Neither of them is very effectual pictorially," he says, "but in looking at them and considering the just requirements it is quite easy to understand why this kind of royal portrait is preferred. The requirements, with our tradition, are modesty in the representation of the human being and dignity as regards the office, and until we get some genius who can reconcile them, without loss, with decorative splendor it is better that it should be sacrificed. Departures from this rule in our time have not been fortunate."

## \$36,000 for Small Degas

At the dispersal of the Sir James Murray collection at Christie's, in London, a small picture by Degas, "Les Deux Danseuses," for which, says the London *Times*, the artist would gladly have taken \$100 or so, went to M. Knoedler & Co. for \$36,000, or approximately double the price the collector paid for it. On the other hand, Daumier's "Le Wagon de Troisième Classe"—of which there is another version in the Louvre—brought only \$35,000, or less than its cost to the owner. A small Sargent, "Padre Albera," brought \$18,000, and a Segantini, "An Idyl," went to the Art Gallery at Aberdeen, for \$17,000.

The 103 paintings and drawings realized \$340,000.



## Painted on Sunday

This is the story of how a bright shiny Sunday inspired an artist to work, how he dipped his brush in pigment on the Lord's Day, how he got arrested for breaking a blue law and was fined in police court, how a liberal minded portion of the population took up his fight and is now insisting on a retrial by jury with Clarence Darrow in charge of the defense, with the result that a whole state is agitated and the newspapers printing columns about it.

The city is Baltimore and the blue laws are Maryland's. The artist is Jules Askin, a young man who, having attended the Pennsylvania Academy of Fine Arts and the Art Students League of New York, recently was commissioned to decorate a Baltimore restaurant. Pressed for time, he painted assiduously on the last two days of April, despite the fact they were rainy and gloomy. On Sunday, May 1, the clouds rolled away, and Askin bethought himself that maybe he had used colors too somber on a figure of "Ole King Cole." He betook himself to the deserted restaurant, and sure enough the hues needed brightening. He seized his brush, and was adding some crimson to "Ole King Cole's" shoe when—

A policeman, passing by, looked through the uncurtained door, entered and arrested him. Next day he was fined \$6.45.

The Association Opposed to Blue Laws was pleased. It had intended to have a theatre open on Sunday to provide a test, but here was a case at hand. Dr. Joseph A. Themper, the president, was elated. "Who ever heard of arresting an artist for painting on Sunday?" he said. "What if he was getting paid for painting the picture? Suppose an author has an idea for a story on Sunday. Must he wait until Monday before he puts it on paper? And yet he will be paid for his story."

The Baltimore *Evening Sun* in an editorial asserts the people are against the blue laws, but despairs because "it is almost true that Americans never repeal a law, no matter how idiotic." Maryland's vexatious prohibitory statutes were taken bodily, it says, from the Virginia code. Enacted for the benefit of the Established Church, they are frankly religious laws, but when the church was disestablished they were not repealed.

## Cassidy in Boston

Gerald Cassidy has held an exhibition of his Arabian and American Indian subjects in Boston, at the Casson Galleries, and Harley Perkins in the *Transcript* said:

"His draughtsmanship is facile, successfully encompassing the externals of whatever subject is undertaken, though there is little evidence of grappling with the sterner problems of construction. That he is a thoroughly sophisticated painter will probably in no whit lessen his popularity with the general public. His work will no doubt be accepted with marks of appreciation as readily understandable. Indeed, the present exhibition is enthusiastically prefaced by Florent Fels.

"Mr. Cassidy has taken life as he found it, awaited the interesting moment and most effective arrangement."

## Hackett Bust for College

George Fite Waters, an American sculptor residing in Paris, has designed a bust of the late James K. Hackett, which the actor's widow has donated to the College of the City of New York.

## Sterne's "New England Settlers" Accepted



"The New England Settlers," by Maurice Sterne.

Maurice Sterne, whose model for the "Pioneer Woman" in the E. W. Marland contest is so good that it stands near the foot of the list in the "popular" vote in each city in which the ten models are exhibited, has at least won another sort of "pioneer" contest. His model has been accepted for the Rogers Kennedy Memorial to the New England Settlers, to be erected at Worcester, Mass. Mrs. Rogers Kennedy left a fund of \$85,000 for the erection of this monument, which will be 26 feet in height with a 130-foot bas relief depicting the beginning of New England trades and industries. The model is now on exhibition at the Reinhardt Galleries, New York, in the same room where the ten models of Oklahoma's "Pioneer Woman" were first shown.

Mr. Sterne is one of the most individual of American artists and belongs to no school. Even his studio is remote, in an Italian hill town. Recently he was quoted as saying: "Modern artists are too cerebral. They play around the idea, externally, instead of drawing it from their innermost selves."

Again he is quoted: "There are two groups—the division can be seen in its most exaggerated form in Italy—those that are slaves to tradition, and paint precisely in the Mantegna or Rembrandt manner, and, then, the Futurists, violent in their reaction to the other. . . . After all, maybe it is not an age that is conducive to art. There is not the fluency of life for the artist that makes him see material in every experience, no matter how remote from the studio."

## In the South

The seventh annual convention of the Southern States Art League, at Charleston, S. C., re-elected Ellsworth Woodward, of New Orleans, president for a third term and Miss Ethel Hutson, of New Orleans, secretary-treasurer. The convention and annual exhibition next year will be held at Nashville, Tenn., in that city's Parthenon. A total membership of 471 was reported. In his opening address Mr. Woodward said: "In seven years this body has accomplished an important work. It is now an honor to belong to it. We look for it to develop leadership in many communities, and to create an atmosphere of encouragement to the young artist, and make it possible for Southern artists to interpret the spirit and tradition of the South, and bring this section back to the pre-eminence in culture it once held."

The annual exhibition, held at the Gibbes Memorial Gallery, comprised 191 paintings, drawings and prints selected from about 600 submitted. The League's prize for the best

painting of a Southern subject was not awarded, as the jury, headed by William P. Silva, of Carmel, Cal., found no eligible picture of sufficiently outstanding merit. Other prizes were awarded to Martha Simkins, Anna Heyward Taylor, Christopher Murphy, Jr., Marjorie H. Collison, Catharine Carter Critcher.

## An "Art Rodeo" for Paris?

Samuel Putnam, protagonist of modernism in Chicago, is taking to Paris a collection of paintings by ten of the Chicago independents. The Boston *Transcript* refers to it as a "rodeo in paint" and says it will give the French an idea of what the "Wild West" produces in art.

## Buys Newly Found Correggio

One of several paintings entitled "The Holy Family" and credited to Correggio has been purchased by Warner S. McCall, St. Louis art collector, who recently found it through an agent in the attic of a country house near Durham, England.

## Baker's Pioneer Woman Wins in Detroit

Well, the twelve models for the "Pioneer Woman" in the E. W. Marland contest for the colossal monument for Oklahoma were shown at the Detroit Art Institute, and Bryant Baker's design won the "popular vote" both for first and second choice, and F. Lynn Jenkins won third place. Thus the people of Detroit have confirmed the verdicts of New York, Boston and Pittsburgh. Then the exhibition was shipped to Buffalo.

In the Detroit voting for first place the sculptors stood in this order: Bryant Baker, John Gregory, H. A. MacNeil, F. Lynn Jenkins, A. Stirling Calder, James E. Fraser, Jo Davidson, Mario Korbel, Maurice Sterne, Mahonri Young, Wheeler Williams, Arthur Lee.

So far not one art critic has favored the "people's choice." Helen Appleton Read says in *The Arts* concerning the voting plan: "It is to be fervently hoped that this plan will be abandoned when the exhibition tours the country, in view of the fact that Bryant Baker's anecdotal version is receiving the largest number of votes. The model, which represents a pretty Puritan maiden tripping along an easy, pleasant path, leading by the hand a neat little boy in an Eton suit, is hardly possible of enlargement to a colossal scale owing to its broken outline, and furthermore its sentimentality and trivialness can hardly suggest the epic idea which Mr. Marland wished the monument to convey."

Grace V. Kelly writes in the *Cleveland Plain Dealer*: "Bryant Baker's 'Pioneer Woman' is being selected in the same spirit that the crowd selects the prettiest girl at a picnic. It would do very well on the cover of a woman's magazine, which is a thing of a few weeks at most, and can be thrown away before its insipidity irks."

These two quotations from women art critics seem to prove that "the female of the species is more cruel than the male."

The humorist who writes for the *Daily Oklahoman* under the name of "Prof. B. Sooner" says he refrained for a long time from expressing his judgment on the models for "The Pioneer Woman" because "what she looks like isn't any more of our business than what Mrs. Coolidge or Mrs. Peaches Browning looks like." Also, he asserts, he "hesitated to tell Mr. Marland and the sculptors how the thing should be done, because we dislike to hurt anybody's feelings." Finally, however, he yielded to pressure and decided to "elucidate the common weakness of this group of Pioneer Women, this backwoods sewing circle, this hen convention with biddies of a substance which would seem to indicate they were hatched out of cast iron nest eggs."

### Huge Pigment Task

The world war has come into the panorama stage in America. After the Civil War there was "The Battle of Gettysburg," "Libby Prison," and other immense painted spectacles. And now Americans have bought the "Pantheon de la Guerre," which was painted in Paris during the war and which millions have paid money to see in the French capital. It will be shown at Madison Square Garden, New York, until November, and will then make a tour of American cities.

The panorama, which is the work of the painters P. Carrier Belleuse and of A. F. Gorguet, carries more than 6,000 individual



"Skiptamalu" version of the "Pioneer Woman" conceived by an Oklahoma humorist.

After asserting that the Pioneer Woman was the mother of a "hopeful, cheerful, advancing civilization," he says: "All these self-conscious poor relations of hers they are carting around over the effete East to be admired by women whose idea of pioneering is riding to the end of the street-car line and roasting wienies behind a market-gardener's garage, are too serious, too dolled-up, too Sunday-go-to-meeting, too Sally's-getting-her-picture-taken. . . . It is not our personal opinion that the typical pioneer woman spent all her time shooting bears and going to church and carrying babies on one arm while she chopped down sequoia gigantesca with the other. We were born of a pioneer woman, and knew others in our childhood, and the ones we knew never leveled any mighty oaks to the earth, and in general they didn't like a gun."

In the "constructive" part of his criticism, Professor B. Sooner describes his own idea of a statue to the Pioneer Woman, and, after saying that she is neither "conspicuously young nor astonishingly handsome," he attires her in a piece of her "old man's straw katy," has her slip into one of his old cutaway coats, put on a pair of plow shoes and presents her "doing her share in Old Dan Tucker or some such frontier minuet at one of those backwoods gatherings which, to our mind, saved the nation."

The cartoonist of the *Daily Oklahoman* did his best to catch Professor B. Sooner's idea, with the result herewith pictured.

portraits, 2,000 of whom are listed and quickly recognized as leaders and heroes of the conflict. The work accurately describes the principal battlefields without recording a single horror or even indicating bloodshed. Gorguet, who has just died, painted a 50-foot war alumni memorial for Morris High School, New York, and came to America to install it.

### Boon for Antiquarians

It is claimed that furniture made of a new wood is unbreakable. We are of the opinion that in future all antique furniture should be made of this.

—London Humorist.

## Cleveland Triumph

Cleveland has achieved a national triumph in her ninth annual exhibition of work by her artists and craftsmen. The exhibition is being written about by outside critics the same as the Pittsburgh International and the National Academy, and is being held up as an example to the nation. A "Bostonian" writing in the *Transcript* says:

"It is a superb exhibition. I had no idea such fine work was being done on such a scale, and I feel very happy to be in a community where the artistic life is so fruitful. It must be as the Cleveland people say, that with the museum backing the School of Art, and the people backing both, the results are certain to be satisfying. At any rate here are four or five rooms lined with pictures which as a whole surpass anything I have seen for vigor and vitality and spontaneity, done with fine intelligence and technique."

The *Transcript* says that during the first five days 12,000 persons visited the exhibition.

Elisabeth Luther Cary of the New York *Times* visited Cleveland and in the course of a column article said:

"The Cleveland Museum of Art started in about nine years ago to emphasize its belief in the future of the city as an art center. It arranged to hold annual exhibitions in its beautiful galleries of the work of Cleveland artists and craftsmen, and to permit and encourage the sale of this work during the exhibition. The opening receptions have become inclusively social occasions to which every one comes, the collectors coming early to get a first chance at making selections. Last year the total of sales was between twelve and thirteen thousand dollars. This year the sales on the opening night held out an even more flattering promise. It has become a fashionable habit, no doubt, but it is a fine habit and a fine fashion, especially as the artist is protected from undiscriminating, and therefore humiliating, patronage by two effective checks upon such a tendency.

"These are the checks: Acquaintance with art of high quality in the private and public collections of the city establishes a standard against which contemporary work is measured; and in the annual exhibitions the members of the jury are chosen from other cities and judgment as nearly as possible free from personal predilections is thus secured."

Miss Cary especially praises the paintings of William Eastman, George Adomeit and Antonio di Nardo. "The water colors are admirable, clear and candid and free. The prints and drawings less so, but showing here and there zest and energy. The exhibits of the craftsmen are informed with life, and that is a rare treat. The beautiful Cowan pottery rises to successful invasion of the field of sculpture, led on with the torch of initiative by the sculptor Alexander Blazys. What that sculptor has not done for the Cowan pottery Guy Cowan himself has done."

### The Bookplate International

Four hundred entries make up the International Bookplate Exhibition at the Los Angeles Museum. Lionel Lindsay of Australia won the Lysbeth Argus prize for the best book print; Sidney Hunt of England the Helen W. Bassett prize for the most outstanding plate, and P. A. Landacre of the United States first honorable mention. The judges were Max Wicczorek, Erwin H. Furman and Antony Anderson.



## Yale Wins a Double Victory in Prix de Rome Competition



"Adoration," by Dunbar Dyson Beck.

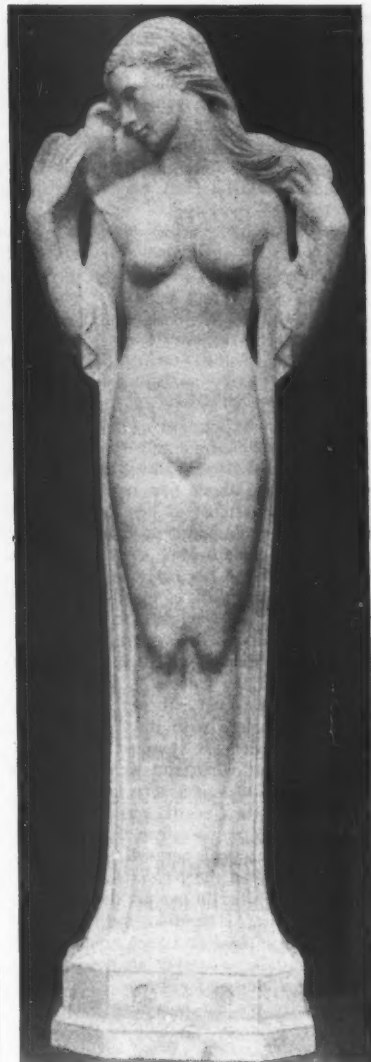
Yale University fans are jubilant over a double victory. Pupils of the School of Fine Arts have won both of the Prix de Rome competitions of 1927, Dunbar Dyson Beck of Indianapolis having been awarded the fellowship in painting for his "Adoration" and George Holborn Snowden of Bridgeport having captured the fellowship in sculpture with his "Flora." Both are 24. There were 36 contestants, all but six being pupils of art schools.

The Prix de Rome fellowships are valued at \$7,000 each. Specifically, they give their winners three years residence and instruction at the American Academy in Rome, with living quarters and studios furnished

free, and a cash income of \$1,250 a year. In addition, the Grand Central Art Galleries of New York give free membership for life.

Members of the jury in painting were: Edwin Blashfield, chairman; Douglas Volk, Barry Faulkner, Ezra Winter and Francis C. Jones. Members of the jury in sculpture: Daniel Chester French, chairman; Herbert Adams, James Earle Fraser, John Gregory and Adolph A. Weinman. The juries, as can be seen, were slightly academic. Probably no student of modernist tendencies is ambitious for the Prix de Rome, anyway.

All the entries were on exhibition at the Grand Central Galleries for a week.



"Flora," by George Holborn Snowden

### Scottish Academy

The art critic of the London *Times* made the trip to Edinburgh to see the 101st exhibition of the Royal Scottish Academy, and he wrote:

"This is a positively Scottish exhibition, having the same characters as Scottish life and literature, to be compared with the English Royal Academy only on the grounds of the conservatism which distinguishes it from the exhibitions of the Glasgow Institute. Nor does the positive Scottishness end with that which is common to Scottish life and literature; consisting in romantic feeling, interest in character, and frankly expressed sentiment, whether humorous, pathetic, or tragic; but it has a definitely artistic character—at any rate, so far as pictorial art is concerned. Scottish painters are very specifically painters, finding their most characteristic expression through the qualities of the medium or instrument, particularly in oil painting.

"Speaking generally, Scottish painters are not great designers, nor are they masters of construction in the more material sense of the word, and it is significant that when, like Sir D. Y. Cameron and Mr. Muirhead Bone, they have unusual distinction as draughtsmen, it is in landscape and architecture rather than in figure subjects.

"In some respects the large moody landscape of Falkirk, by the late Mr. James Cadenhead, is the most typically Scottish painting in the exhibition. But, though it is

not too perfect in drawing, it is 'Lady Baxter of Inverieghy,' by Mr. David Foggie, which gives us the fullest measure of Scottish virtues in figure painting: sympathetic character, graceful disposition in two dimensions, colour as harmonized by tone, and quality of handling.

"The sculpture here gives a general impression of not being quite worthy.

"For plastic purposes, the Scottish artist is happier with ready-made geometrical forms than when he has to create them for himself. If we say that his sense of proportion is more highly developed than his sense of form, his superiority in architecture to sculpture will be explained."

### Novel Scheme of Awards

The New Rochelle Art Association is holding its annual exhibition and has hit upon a novel means of awarding the prizes. The jury selected four pictures and the first and second awards will be determined by popular vote. The candidates are: "Old Town," by Walter Farndon; "Self Portrait," by Arthur W. Woelfle; "Southern France," by Alta West Salisbury, and "The Old Stone Jar," by John William Fenton.

### Artist Perishes in Fire

Charles W. Svensson, a painter and an uncle of Gloria Swanson, perished in an early morning fire which swept the building at 32 West 37th street, New York, in which he had a studio-apartment.

### The Nation's Prints

The Carnegie Corporation has provided \$75,000 for the founding of a chair of fine arts in connection with the division of prints of the Library of Congress, which is hailed by Leila Mechlin in the *Washington Star* as "more than a milestone, an event of the utmost importance." The holder of the new position will not only be the keeper of the Library's great collections, but will give especial attention and encouragement to the print makers of the country.

One of his duties will be to display and make accessible the national collections of prints. The Library of Congress, Miss Mechlin points out, "which has become the National Library of the United States, has facilities for showing prints in its beautiful halls, pavilions and galleries greater than any other library in the world. Its equipment, furthermore, for the storage and handling of prints is exceptional. It was these facilities and equipments, together with the admirable organization of the division of prints, which so impressed Joseph Pennell that he made the National Library his beneficiary and established under its auspices a national chalcography museum or department."

## Philadelphia Holds a Cassatt Memorial

Although she was born in Pittsburgh, the people of Philadelphia take almost as much pride in Mary Cassatt as they do in Thomas Eakins and Joseph Pennell, for she was of a prominent Pennsylvania family and she studied at the Pennsylvania Academy of the Fine Arts just before she went to Europe to live for the rest of her days. Consequently the memorial exhibition at the Pennsylvania Museum, Memorial Hall, is an event in the art history of the city.

The Philadelphia critics, seeking to find Mary Cassatt's niche, place it very high. One or two of them contend she is America's greatest woman artist. "Some hold that she was the greatest American artist of the last century," says Francis J. Ziegler in the *Record*, "which statement seems overstrong when one remembers Inness, Eakins and Whistler. There is no denying, however, that her reputation as an artist was very great, and that she merited that honor."

"On the other hand, there is nothing typically American about her work, which is quite natural, as most of her long life—she lived to be over 80 and kept at her art when an old, old woman—was spent in France. There she received her early training; there she spent years of companionship with French artists. Her models, save when she painted portraits of her own family, were many of them French, as is the subject matter of many of her canvases. It would, indeed, be extraordinary if her pictures did not ally themselves with those of her foreign contemporaries. It must be remembered, also, that when she went to France art in America was at a very low ebb."

Although Miss Cassatt was never married, it was her mother love that informed the greatest phase of her art, according to Dorothy Grafty in the *Public Ledger*. "To her and through her in her art there appears a constant flow of emotion uniting mother and child, an intense and deep emotionalism that has nothing whatever to do with the physical appearance of either."

"Miss Cassatt's art is a nice balance of realism and feeling. She painted the outside world as she saw it. What was physical remains physical in her canvases. There are homely children and plain mothers. But what was spiritual remains spiritual, and its interpretation in paint is neither the result of Impressionism nor of any other evidence of technical dexterity. It would be difficult to define, unless one accept the belief that the artist, more than the craftsman, is endowed with a sensitive ability to express the life he feels stirring within him. It is not a matter of design, not a matter of pattern, not a matter of color arrangement. It is



"Master Gardner Cassatt," by Mary Cassatt.

something far deeper and far less readily seen with the eye."

Mrs. Henry O. Havemeyer wrote the introduction to the catalogue, and one of the things she said was this:

"Miss Cassatt was not a pupil of Degas, nor did either of them belong to that group of painters known as the Impressionists. Unappreciated in that highly respectable institution known as the Salon, they exhibited with the Impressionists in their modest room in the boulevard, but Degas and Miss Cassatt are not to be classified with Manet, Monet, Pissarro and the rest. As for Miss Cassatt being a pupil of Degas, it is not true, for she did not even meet him until she had known his works and felt their influence for several years. After they met, long years of friendship ensued. . . . Degas' admiration for Miss Cassatt was unbounded, but there was always a little dart to his remarks. 'I will not admit that a woman can draw like that!' he exclaimed as he stood before one of her pictures."

The exhibition consists of forty large oil paintings and pastels, a room of water colors and more than a hundred drypoint etchings and aquatints. The paintings were lent by Adolph Borie, John F. Braun, Mrs. J. Gardner Cassatt, Robert K. Cassatt, Durand-Ruel, Mrs. Henry O. Havemeyer, Albert E. McVitty, Clement B. Newbold, Mrs. W. Plunket Stewart, Mrs. William H. Walbaum, the Wiltach collection and the Metropolitan Museum.

### Museum Wins Lawsuit

After twelve years of litigation, the United States Circuit Court of Appeals has rendered a decision upholding the will of Theodore M. Davis of Rhode Island whereby the Metropolitan Museum of Art becomes the possessor of the Davis collections, including the Egyptian collection and the paintings. The objects have been on display at the museum for many years.

Mr. Davis financed Egyptian excavations, and among his trophies found in the tomb of Akhnaton was a canopic portrait head of Queen Ti, mother of the heretic pharaoh. Among the paintings are Rembrandt's "Sibyl" and examples by Goya, Raeburn and Francia. Altogether, the Davis collections are valued at \$1,000,000.

### Art School Congress

The sixth international congress on the teaching of art will be held in Prague in August, 1928, in connection with the great national exhibition to be held in the Czechoslovakian capital. Previous congresses have been held in London, Paris and Dresden. An international exhibition is always a feature of these meetings, in which work is revealed by art students of the various countries produced under various methods of training.

The address of the organization committee is 66 Aberdeen Park, Highway N., London, England, and educational authorities, art associations and art schools are invited to communicate with it.

## Fusion of Arts

The advancement of American architecture by an alliance of architects, sculptors, painters, landscape architects and craftsmen was advocated by C. Grant Lafarge, chairman of the committee on allied arts, and discussed at the sixtieth convention of the American Institute of Architects at Washington, which made the subject its major theme.

Milton B. Medary, Jr., president of the Institute, in his address stressed the need of this co-operation. He said: "I have come to the firm conviction that architecture can have no existence apart from the elements of which it is composed; that no architecture can be created or ever has been created which is not an assemblage of the arts; and that no truly great architecture ever was or can be except it be a complete fusion of all the arts into a perfect harmony each dependent upon the other, the whole inspired at its conception by the appropriate beauty each holds ready for the enrichment of every other end and of the whole."

Mr. Medary declared that "in literature, in religion, in sculpture and painting, in music and the drama, as well as in architecture, the world is in revolt." He said that "as in all revolts, we are passing through the extreme forms of complete repudiation, with all its crude accompaniments, called, for want of a better word, by the name of jazz. . . ."

"The architect hears everywhere, 'Let us have a new architecture, an American architecture; let us have done with the dealers in classic and medieval forms; let us try something truly American.'"

"This is plain sophistry. Just as well say, 'Let us have an entirely new written language, as well as the physical one; let us stop using the words used by Shakespeare and express our thoughts by sounds never heard before, and let us be entirely individual and no two of us use the same sounds!' The written language is a living, changing thing, however, and slowly and surely, as Doric architecture became Ionic, and Roman Romanesque, and Romanesque Gothic, the English of Chaucer became that of the sixteenth century, of the eighteenth century and of the present day."

Gold medals were bestowed upon Lee Lawrie for his sculptural adornment of buildings, and upon Frank G. Holmes, designer and art director of the Lenox Pottery at Trenton, N. J.

### Next Year's "50 Prints"

Rockwell Kent for the modernists and Mrs. Bertha E. Jacques of Chicago for the conservatives will select next season's "Fifty Prints of the Year" for the American Institute of Graphic Arts. Twenty-five for each division will be chosen, and shown next November at the Art Center, in New York, after which the exhibition will be sent on tour in triplicate instead of in duplicate as heretofore.

Applicants should address the Institute, 65 East 56th street, New York.

### Sculptors Honor Mr. French

For the first time in its history, the National Sculpture Society has awarded a medal of honor, the recipient being Daniel Chester French, because of his "outstanding achievements in sculptural art and his recognized leadership in the profession in this country."



## Ideals vs. Cash

The veteran Frederick Dielman, who has charge of the art schools at Cooper Institute, New York, has a quarrel with the psychology of the modern art student, and is quoted by the *Philadelphia Record* as saying some vigorous things. Cooper Union is a free school and holds examinations to select the most deserving material among applicants, and it was during these examinations that Mr. Dielman found it impossible any longer to suppress his ideas and his ideals. He said:

"Students simply want to paint a piece of still life or a head. They no longer seem to look upon art as a profession, but rather as a trick by which they can earn money. Cartooning, for example, is now a favorite field, and would-be cartoonists spend valuable time copying vile caricatures. If successful, a cartoonist can make more money than in other fields.

"Cartooning offers a fictitious inducement to young men, for the reason that the popular mind has associated with it enormous, even fabulous, incomes. However amusing, that branch of art designated as cartooning has nothing at all to do with art.

"Our aim at Cooper Union is to ascertain our applicants' attitude toward art. If an applicant shows that his chief purpose is to make money, his chances of admission are slight. This obvious attempt to use art as a money-making occupation is clearly shown in many forms of so-called new art and other wayward tendencies. To counteract this we try to instill into our students a more proper and more adequate idea of art.

"Cooper Union does not set out simply to teach a student how to draw a head or a human figure. Our aim is to make professional artists of the students, feeling that they should be well grounded in the principles of art. We insist, for example, that they should learn what true proportion in the human figure means.

"We find, however, that when graduates become engaged in practical work, such as fashion design, they seem to be compelled by their employers to throw to the winds all idea of true proportion and, for that matter, all idea of beauty, and even to descend to the production of low caricature. They make figures to heads high, and picture long-draw-out, thin-legged girls.

"Young people are likely to overestimate the value of mere cleverness when they enter the field of art. Mere cleverness is not enough. Broader understanding and higher ideals are needed.

"As for the practical opportunities offered by art as a profession, many very great artists find it hard to make a living, while others far less talented flourish on a combination of crude art and keen business instinct.

"Personality counts in art; so does common sense. Many women achieve success and both here and elsewhere women are making most encouraging progress in art."

### Gives \$19,000 for Helmet

At the auction sale of the Whawell collection of armor in London, a Chicago collector giving the name of "Lyttleton" bought a Spanish helmet for £3,900, or approximately \$19,000. Cyril Andrade, London antiquary, is quoted as saying that he sold the helmet to Mr. Whawell for £950, that it was once rejected by the Metropolitan Museum as only "partly assembled" and that it could have been picked up a short time ago in New York for £200.

## Art Alliance a Center in Philadelphia



One of the galleries of the Philadelphia Art Alliance showing paintings by Leon Kroll, Leopold Seyffert and Randall Davey.

The Philadelphia Art Alliance since it moved into its new home, the Wetherill mansion, 251 South 18th street, has become an education center in the finest sense of the term. Organizations that embrace many types of endeavor, from the arts to civic welfare, have been brought in touch with its work through a series of promenade talks given by the lecture staff, Edith Emerson, Dorothy Grafly and Edward Longstreth, the object being to bring about co-operative appreciation on the part of the public for the aesthetic and cultural work that has its center in the Art Alliance headquarters.

The plan of the Art Alliance is to show art in the most modern way, that is, in a home environment, and the club members, especially the women, get new ideas of the possibilities of fine pictures and sculpture as an integral part of decoration. The lectures are really courses in interior decoration as well as the appreciation of art. As a result, there has been a marked increase in sales and in the attendance in the galleries.

Miss Grafly in describing the work for THE ART DIGEST said:

"Among the many different groups reached are the Business Men's Art Club, the Civic Club, the Eastern Arts Association, the Philadelphia Music League, the Philadelphia Mothers' Club, the Society of Little Gardens, the Workshop of the Emilie Krider Norris School of Expression and Stage Art, the Young Women's Christian Association and the women's clubs of the city and surrounding communities. Twenty-five organizations have thus been acquainted with Art Alliance activities since January.

"The centering in a single organization of many art services pertaining to music and the drama as well as to sculpture, architecture, painting and the decorative arts has thus enabled individuals and groups to obtain a more thorough-going and intimate knowledge of what has been accomplished and what may be accomplished in all such fields of endeavor than would be possible by any other means.

"The promenade talks have resulted in an immediate interest on the part of the public, and an enthusiasm for the support of the various projects that has made itself felt both in general appreciation and membership growth.

"The work of the Circulating Picture Club has held especial appeal, and many groups have joined in order to benefit by the loan of canvases. Clubs have found the activities of the Circulating Picture Club especially helpful both in providing the club house with a note of color and cheer, and in stimulating art interest among members. Small groups have held meetings with the pictures as a topic for discussion and study.

"Among other activities of the Art Alliance to find ready response from the public have been the 'better postcard' campaign, with the resulting series of cards by such artists as Joseph Pennell, Herbert Pullinger, E. H. Suydam and Thornton Oakley; the music library; 'Flowers for Flowerless Philadelphia'; the associated activities of the School Art League, and the effort to encourage better drama in the city, and to bring from other centers productions that might not otherwise reach Philadelphia."

### Saint-Gaudens Memorial

A fund of \$100,000 for maintenance having been raised by the Saint-Gaudens Memorial Association, the memorial, consisting of the home of Augustus Saint-Gaudens, his two studios, his tomb and about twenty acres of land, was officially opened at Cornish, N. H., the property being turned over by Homer Saint-Gaudens, only son of the sculptor, who is Director of Fine Arts at Carnegie Institute. Until her death last July, Mrs. Augusta Saint-Gaudens maintained the estate as a public memorial.

The home is practically as it was during the lifetime of the sculptor and the studios contain originals and replicas of all his

works. His workshops are as he left them twenty years ago.

### Hutchens' Pictures for Museums

Five paintings by Frank Townsend Hutchens have found permanent homes in museums this season, examples of his North African subjects having gone to the Rochester Memorial Museum, the gift of Mr. and Mrs. Henry Ward Morgan; the Syracuse Museum, the gift of Walter Snowden Smith; the same museum, the gift of the Social Art Club; the High Museum of Atlanta, the gift of J. Carroll Payne, and the Milwaukee Art Institute, the gift of Samuel O. Buckner.

LIST OF *THE ART DIGEST'S* PATRONS FOR 1927

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 Frances B. Storrs.....Hartford, Conn.  
 Florence N. Levy.....New York, N. Y.  
 A. C. Kihn.....Brooklyn, N. Y.  
 Elena G. Paul.....Germantown, Pa.  
 M. Theodora Burt.....Philadelphia, Pa.  
 Charles Bittinger.....New York, N. Y.  
 Louis Maurer.....New York, N. Y.  
 Elizabeth K. Coyne.....Elkins Park, Pa.  
 John F. White.....Pittsburgh, Pa.  
 The Walpole Galleries.....New York, N. Y.  
 Dorothy Savage Oudin.....Schenectady, N. Y.  
 Anonymous.....New York, N. Y.  
 Alexander O. Levy.....Buffalo, N. Y.  
 J. E. Bourquin.....New York, N. Y.  
 Henry C. Pitz.....Drexel Hill, Pa.  
 John T. Spaulding.....Boston, Mass.  
 Kitty Parsons.....Rockport, Mass.  
 C. T. Hawley.....Syracuse, N. Y.  
 Isabel Whitney.....New York, N. Y.  
 Bashka Paef.....Boston, Mass.  
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 Charles Theodore Greve.....Cincinnati, O.  
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 M. Bell Irvine.....Norfolk, Va.  
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 Birger Sandzen.....Lindsborg, Kan.  
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 John M. Gamble.....Santa Barbara, Cal.  
 Public Library.....Santa Barbara, Cal.  
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 John Perrin.....South Pasadena, Cal.  
 Grace Nicholson.....Pasadena, Cal.  
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 Milan Petrovits.....Pittsburgh, Pa.  
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 William P. Clyde.....New York, N. Y.  
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 Chauncey Ryder.....New York, N. Y.  
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 Anonymous.....Philadelphia, N. Y.  
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 Anonymous.....New York, N. Y.  
 Harriette Bowdoin.....New York, N. Y.  
 G. B. Ashworth.....New York, N. Y.  
 Mabel Welch.....New York, N. Y.  
 Francis S. Dixon.....New York, N. Y.  
 Yarnall Abbott.....Philadelphia, Pa.  
 Ray Helenbrook.....Buffalo, N. Y.  
 Ruth N. Gilbert.....Baldwin, N. Y.  
 Claude Meeker.....Columbus, O.  
 Miss Evelyn Clogston.....Portland, Ore.  
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 Annie S. Sykes.....Cincinnati, O.  
 Frances H. Gearhart.....Pasadena, Cal.  
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 F. Walter Lawrence.....New York, N. Y.  
 George S. Davis.....Kew Gardens, L. I.  
 Henry R. Poore.....Orange, N. J.  
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 Corinne Hardcastle.....Philadelphia, Pa.  
 Ruth Crooks.....Marion, Ind.  
 Adelaide Morris.....Los Angeles, Cal.  
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 Ellen W. Ahrens.....Lansdowne, Pa.  
 Edward Volkert.....Lyme, Conn.  
 Eugen Neuhaus.....Berkeley, Cal.  
 Anonymous.....California, Pa.  
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 F. S. Palmer.....Honolulu, Hawaii  
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 Helen Parker.....Chicago, Ill.  
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 Wayman Adams.....New York, N. Y.  
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 Percival Rosseau.....Overhills, N. C.  
 Sarah Noble Ives.....Altadena, Cal.  
 Benjamin C. Brown.....Pasadena, Cal.  
 Edward S. Shorter.....Macon, Ga.  
 Anne Robertson.....New York, N. Y.  
 Mrs. W. K. du Pont.....Wilmington, Del.  
 Sophonisba Hergesheimer.....Reading, Pa.  
 John Donn Allen.....Washington, D. C.  
 Mr. Garnet W. Jex.....Washington, D. C.  
 Mrs. Arthur D. Allen.....Glenview, Ky.  
 John S. Ankeney.....Columbia, Mo.  
 Mrs. H. B. Burnet.....Indianapolis, Ind.  
 Mrs. William Hale.....Gloucester, Mass.  
 Ralph Morris.....San Diego, Cal.  
 Anonymous.....Holyoke, Mass.  
 Jean H. Morse.....Englewood, N. J.  
 Community Arts Ass'n, Santa Barbara, Cal.  
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 Miss Louise M. Rowe, Webster Groves, Mo.  
 Benjamin Cratz.....Toledo, O.  
 George H. Langzettell.....New Haven, Conn.  
 Caroline Guignard.....Columbia, S. C.  
 Don Patton.....Los Angeles, Cal.  
 H. R. Drury.....Willoughby, O.  
 J. J. Havarty.....Atlanta, Ga.  
 Edward G. Eisenlohr.....Dallas, Tex.  
 Samuel P. Ziegler.....Forth Worth, Tex.  
 Mrs. B. W. Boyer.....Cincinnati, O.  
 Philip S. Sears.....Brookline, Mass.  
 F. Campbell.....Kansas City, Mo.  
 Miss Gertrude Fiske.....Boston, Mass.  
 H. F. Woods.....Cincinnati, O.  
 H. D. Stitt.....Pikesville, Md.  
 Wm. R. Watson.....Highland Park, Ill.  
 Eunice Walker Vibberts.....Brooklyn, N. Y.  
 Francis F. Prentiss.....Cleveland, O.  
 A. E. Schneider.....Seattle, Wash.  
 George H. Leonard.....Northampton, Mass.  
 George Senseney.....Holyoke, Mass.  
 Miss M. E. Rogers.....Seabright, Cal.  
 Thomas D. Landon.....Bordentown, N. J.  
 Edouard Vysekal.....Los Angeles, Cal.  
 Ida I. Poteat.....Raleigh, N. C.  
 L. M. D. Mitchell.....Alhambra, Cal.  
 Mrs. W. S. Johns.....Los Angeles, Cal.  
 Mrs. Henry P. Plimpton.....Walpole, Mass.  
 Sister Marie Teresa.....St. Paul, Minn.



Charles H. Alden.....Seattle, Wash.  
Donald Squier.....Boston, Mass.  
Vickery, Atkins & Torrey,

San Francisco, Cal.

F. J. Ziegler.....Philadelphia, Pa.  
Phillips Frisbie Lewis.....Oakland, Cal.  
Chas. H. Walther.....Baltimore, Md.  
Fine Art Society.....San Diego, Cal.  
R. Jerome Hill.....Dallas, Tex.  
Camelia Whitehurst.....Baltimore, Md.  
Marian V. Loud.....Detroit, Mich.  
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Edwin F. Frey.....Columbus, O.  
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Mrs. S. Schweizer.....Philadelphia, Pa.  
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Edward O. Wingert.....Philadelphia, Pa.  
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New Brunswick, Canada

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Mrs. Mary L. Alexander.....Cincinnati, O.  
Constance Cochrane.....Upper Darby, Pa.  
Leland S. Curtis.....Los Angeles, Cal.  
Miss Evelyn B. Wells.....Fairhaven, Mass.  
University of Tennessee.....Knoxville, Tenn.  
A. H. Barr.....Wellesley, Mass.  
Alice B. Chittenden.....San Francisco, Cal.  
Charles P. Austin.....Los Angeles, Cal.  
Miss Margaret Axelson.....Pensacola, Fla.  
Miss Sadie May Morse,

Marblehead Neck, Mass.

Dorothy Mason.....New York, N. Y.  
Louise Stahl.....Athens, O.  
O. P. Fairfield.....Appleton, Wis.  
George T. Kline.....St. Louis, Mo.  
Sue Buckingham Moulton, Philadelphia, Pa.  
Annie Fuller Abbott.....Washington, D. C.  
Henry J. Soulen.....Phoenixville, Pa.  
Mrs. Charles F. Palmer.....Houston, Tex.  
J. W. Johnston.....Brooklyn, N. Y.  
Dr. R. F. Piper.....Syracuse, N. Y.  
Mrs. J. H. Bell.....Arkadelphia, Ark.  
Frances E. Hall.....Jersey City, N. J.  
Frank H. Myers.....Cincinnati, O.  
V. Helen Anderson.....Topeka, Kan.  
Marie Myers.....Lansing, Mich.  
Jessie Willcox Smith.....Philadelphia, Pa.  
Oliver Earle.....New York, N. Y.  
Mrs. Samuel Elliott Perkins,

Indianapolis, Ind.

Emma Fordyce MacRae.....New York, N. Y.  
Le Roy I. Walker.....Philadelphia, Pa.  
Miss A. A. Archambault.....Philadelphia, Pa.  
Miss Louise Mundy.....Lincoln, Neb.  
John E. Weis.....Cincinnati, O.  
Miss Ellen R. Casey,

Forest Hills, L. I., N. Y.

George S. Dutch.....Nashville, Tenn.  
Francis O. Libby.....Portland, Me.  
Mrs. F. G. Hitchcock.....Detroit, Mich.  
Marian D. Harris.....Wilmington, Del.  
Theodore Coe.....East Sandwich, Mass.  
W. J. Scott.....Westport, Conn.  
Charles B. Keeler.....Glendora, Cal.  
Miss Virginia Chester.....Chicago, Ill.  
Mrs. F. H. Williams.....Pittsburgh, Pa.  
Dr. F. W. Southworth.....Spokane, Wash.  
Geraldine Duncan.....Pasadena, Cal.  
Amy Otis.....Norton, Mass.  
Carnegie Institute.....Pittsburgh, Pa.  
Mrs. Sherman Ewing.....Cambridge, Mass.  
Mrs. A. L. Lengfeld.....San Francisco, Cal.  
Marylka M. Pattison.....Tucson, Ariz.

Mrs. John M. King.....Cincinnati, O.  
Mrs. F. S. Smith.....Muskegon, Mich.  
Grace L. Hoffman.....New Rochelle, N. Y.  
C. Bertram Walker.....Syracuse, N. Y.  
Mrs. Ernest Brown.....Des Moines, Ia.  
Katherine V. Gano.....Cincinnati, O.  
Mrs. William R. Kilt.....Tucson, Ariz.  
John A. Ten Eyck, III.....Stamford, Conn.  
Frederic Nunn.....Cape May C. H., N. J.  
Harry L. Gadbury.....Dayton, O.  
Lucie M. Manley.....Williamsport, Pa.  
Henry Pearle.....Brooklyn, N. Y.  
Julius H. Weizner.....New York, N. Y.  
Jos. Walter.....Dubuque, Ia.  
Mrs. R. C. Bratten.....Galion, O.  
S. John Block.....New York, N. Y.  
Mrs. Frances L. Trussell.....San Marcos, Cal.  
Isabel Weir.....New York, N. Y.  
F. De Forrest School.....California, Pa.  
Mrs. H. S. Meeds, Jr.....Wilmington, Del.  
Harriette A. Cocks.....Kansas City, Mo.  
Fannie E. Duvall.....Los Angeles, Cal.  
Mabel Vandiver.....Denton, Tex.  
Harold N. Morin.....Minneapolis, Minn.  
John Gregory.....New York, N. Y.  
Mary S. Clay.....Knoxville, Tenn.  
J. C. Vondrous.....Czechoslovakia  
Chas. Livingston Bull.....Oradell, N. J.  
Alethea H. Pratt.....New York, N. Y.  
Burton Emmett.....New York, N. Y.  
Charles Rosen.....Woodstock, N. Y.  
Frances A. Hurd.....South Norwalk, Conn.  
Elsie M. Diefendorf.....Troy, N. Y.  
Freeman Clark.....Holly Springs, Miss.  
Kate T. Cory.....Prescott, Ariz.  
Rolla S. Taylor.....San Antonio, Tex.  
Charles M. Prior.....New York, N. Y.  
Richard S. Brooks.....Springfield, Mass.  
Eliza Congdon King.....Green Bay, Wis.  
George A. Ducharme.....Syracuse, N. Y.  
Wm. H. Ducharme,

Grosse Pointe Farms, Mich.

Mabel R. Brown.....East McKeesport, Pa.  
Mrs. Oscar Wells.....Birmingham, Ala.  
Miss Alice Huger Smith.....Charleston, S. C.  
Prof. William Woodward.....Biloxi, Miss.  
W. T. Turman.....Terre Haute, Ind.  
Charles L. Wiard.....Minneapolis, Minn.  
Elizabeth F. Forsyth.....Westfield, N. J.  
Hackley Gallery of Fine Arts,

Muskegon, Mich.

Mrs. Charles R. Austrian.....Baltimore, Md.  
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Grand-View-on-Hudson, N. Y.

Mrs. A. C. Getchell.....Worcester, Mass.  
Harry Townsend.....Norwalk, Conn.  
Miss Martha W. Baxter,

Santa Barbara, Cal.

C. Valentine Kirby.....Harrisburg, Pa.  
Mrs. Minnie B. Dial.....Los Angeles, Cal.  
Caroline D. Blanchard.....Oxford, O.  
Mabel Fraser.....Salt Lake City, Utah  
Esther Chamberlin.....Yonkers, N. Y.  
Mrs. Massey Holmes.....Kansas City, Mo.  
Olive F. M. Hopkins.....Pullman, Wash.  
Lucille E. Morehouse.....Indianapolis, Ind.  
Miss Rose M. Clark.....Buffalo, N. Y.  
Edna M. Geating.....Ashland, Pa.  
Lillian Sturgis.....Pittsburgh, Pa.  
Mrs. C. E. Ayres.....Westerville, O.  
Jane McDuffie Thurston.....Pasadena, Cal.  
Sheldon Parsons.....Santa Fe, N. M.  
Walter B. Crandall.....Wichita, Kan.  
Harriet de Mari.....San Francisco, Cal.  
W. Ross Shattuck.....Philadelphia, Pa.  
Andrew W. Bjurman.....Alhambra, Cal.  
Medallie Art Company.....New York, N. Y.  
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Mr. J. Chester Svoboda.....Berwyn, Ill.  
Marjorie D. Martinet.....Baltimore, Md.  
Dorothy V. Reese.....Philadelphia, Pa.  
Louis L. Horch.....New York, N. Y.  
Voyle N. Armstrong.....Wichita Falls, Kan.

C. H. Teesdale.....Cleburne, Tex.  
Olive Donaldson.....Dallas, Tex.

## Annual Patrons

[Who sent in three new subscriptions]

Emile H. Meyer.....Washington, D. C.  
Miss Marianna Sloan.....Germantown, Pa.  
Miss Irene Weir.....New York, N. Y.  
George Wharton Edwards, Greenwich, Conn.  
Herbert Pullinger.....Philadelphia, Pa.  
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Bessie M. Hazen.....California, Pa.  
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Nora M. Hall.....Emporia, Kan.  
Miss Rose Clark.....Buffalo, N. Y.  
Otto C. Wingard.....Stapleton, S. I., N. Y.  
A. D. Kennedy.....Cleveland, O.  
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Mildred Rice.....Athens, O.  
Anonymous.....Detroit, Mich.  
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Henry Fjetland.....Norwood, O.  
Mrs. Edward Batchelor.....Narbeth, Pa.  
Jde. M. Friddo.....Hartford, Conn.  
Jessie C. Glasier.....Cleveland, O.  
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Calogers Scibetta.....Buffalo, N. Y.  
Mrs. C. P. Palmer.....Houston, Tex.  
Herschel C. Logan.....Wichita, Kan.  
Thos. D. Landon.....Bordentown, N. J.  
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Kathryn Leighton.....Los Angeles, Cal.  
Ella Cantrall.....Nashville, Tenn.  
Mrs. H. D. McCollom.....Ardmore, Okla.  
J. Harvey Leedy.....Youngstown, O.  
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Ruth C. Stebbins.....Indianapolis, Ind.  
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Mrs. R. H. Ferris.....Philadelphia, Pa.  
Agnes Pelton.....Water Mill, L. I., N. Y.  
Mrs. F. E. Keeler.....Hollywood, Cal.  
Eleanor E. Randall.....Melrose, Mass.  
Charles L. Wiard.....Minneapolis, Minn.  
Urban Koen.....Dallas, Tex.  
Stella La Mond.....Commerce, Tex.  
Fannie Duvall.....Los Angeles, Cal.  
W. E. Musick.....Chicago, Ill.  
Mary Clara Sherwood.....Vicksburg, Miss.  
J. Elam Artz.....Dayton, O.  
L. Irene Buck.....Madison, Wis.  
Mrs. Winifred F. Godley.....Davenport, Ia.  
Francis O. Libby.....Portland, Me.  
Theo. C. Dorl.....Norwood, O.  
Dorothy Barfoot.....Des Moines, Ia.  
F. A. Voorhees.....New York, N. Y.  
Prof. Pasquale Farina.....Philadelphia, Pa.  
Medallie Art Co.....New York, N. Y.  
Harry O. Eichleay.....Pittsburgh, Pa.  
Miss Flora E. Mears.....Madison, Wis.  
Elizabeth Spalding.....Denver, Col.  
Maude L. Barnett.....Modesto, Cal.

## 1,000,000 Gallery Visitors

There were nearly 1,000,000 visitors last year to the two sections of the National gallery in London—591,992 to the Trafalgar-square gallery and 364,560 to the Millbank collection (the Tate gallery). On free days the visitors to the National Gallery, Trafalgar-square, were 439,968, with a daily average of 2,126. The visitors at the Tate on free days were 246,313, or a daily average of 1,196.

## "The First of Cosmopolitan Painters"



"Philip IV," by Rubens.

In celebration of the 350th anniversary of the birth of Peter Paul Rubens, the Gallery of P. Jackson Higgs, New York, showed

seven paintings by the master, and, because all but one of them were portraits, the display had to do with a phase of his art that is not often seen in this country. The German museums and collectors have many Rubens portraits, but Americans have seemed to prefer his subject pictures. Included in the exhibition are a self portrait, one of Philip IV of Spain and one of his sister, the Infanta Maria Anna; one of Anthony Triest, Archbishop of Ghent; a portrait of his father confessor, Michel Ophoven, and one of his first wife, Isabella Brandt, with their infant son.

"The portraits of Philip IV and his sister," says the *Sun*, "recall the efforts of the artist in diplomacy. Rubens was the first of cosmopolitan painters. The artists of the Renaissance moved about much more than moderns suppose, but Rubens with his diplomatic missions to the courts of Spain and England, surely established a record. Philip was none too enthusiastic when inviting Rubens to his court, but once arrived the King could not resist the artist's charm of manner, and quickly became his sponsor and friend."

## Avid Buyers

Chicago's big international water color show is under way at the Art Institute, with 448 examples. Sales already have run into the scores. In the first hour, for instance, thirteen of the group of twenty-one by John Whorf, of Boston, who was accorded the honor of the 1927 "special" exhibition, were sold. New York critics refused to praise this young artist, whom Boston is grooming for the Sargent and Macknight class, but it is evident that Chicago likes him.

Lena M. McCauley calls the show a "revelation of international art," and says that "so gay and inviting are the compositions that everyone can find sea piece, landscape, still life or illustration to suit his fancy. The art of water-color painting, ever popular, has advanced to a more skillful treatment, until just now it succeeds in the finer effects supposed to be claimed by oils alone. Few canvases of recent years have achieved the subtle atmospheres and exquisite sug-

gestiveness carried out in certain of the examples listed in the catalog."

Charles Hopkinson's "Lungarno" was awarded the Mr. and Mrs. Frank G. Logan medal and prize of \$600, and the second Logan medal and prize of \$300 went to "Girls Listening," by Carl Schwalbach (German). Felicie Waldo Howell got the William H. Tuthill prize of \$100.

## Polyptych's Preserver Honored

Just before the Germans entered Ghent an usher at the Flemish Academy named De Vresse took van Eyck's famous polyptych, the "Agneau Mystique," to his humble home and hid it. The invaders sought for it during the whole of their occupation, in order to send it to Berlin, where some of the panels already were. At the end of the conflict the usher produced his precious charge and the Germans were made to return the panels they owned. And now King Albert has made De Vresse a chevalier of the Order of the Crown.

European Art Auctions

European Art Auctions

## MODERN PAINTINGS BY

Barye, Boudin, Carriere, Cezanne, Corot, Cross, Dufy, Forain, Gauguin, VanGogh, Guillaumin, Hervier, Isabey, Yongkind, Lebourg, Lepine, Marquet, Monticelli, Pissarro, Raffaelli, Renoir, Sisley, Tassaert, Vuillard, etc.

Sculptures by CARPEAUX & RODIN

Works of Art and Furniture of the XVIIIth Century  
Folding-screen in Savonnerie of the Regence period

## OLD TAPESTRIES OF

Aubusson, Bruxelles, Felletin, Flandres, Florence and Gobelins  
from the collection of Mr. G. U. . .

and various collectors

to be sold at the Galerie Georges Petit,

8, rue de Seze, Paris

on May 30th and 31st

Auctioneer: Me. F. LAIR DUBREUIL, 6, rue Favart

Experts

M. ANDRE SCHOELLER  
8, rue de Seze  
M. MARIUS PAULME  
45, rue Pergolese

M. PIERRE DAVIDOFF  
10, rue Rossini  
M. GEORGES B. LASQUIN  
11, rue Grange-Batellere

## A Realist

Before the days of Bakst and Gordon Craig and those still later craftsmen who present symbols and suggest mood on the stage rather than paint scenery, there was Joseph Harker and the school of realism. Stage scenery was composed of wooden frameworks covered with painted canvas. The aim was to hold the mirror up to nature. Can you not remember occasions when the curtain went up on scenes so real that the audience actually gasped and applauded? And now James Harker is dead in London at the age of 71.

Sir Laurence Alma-Tadema not only praised Harker's art, but was not above taking advice from the man whom he termed his fellow-craftsman, says the *London Times*. Sir David Murray said that Harker's scenes had "real artistic expression" and were "the work of a true artist." Famous actors and authors were enthusiastic. "When I see a farmyard painted by Harker," said Mr. George Grossmith, "I can almost smell the hay." The late Mr. Comyns Carr was similarly appreciative. "The foliage of Harker's trees," he said, "seems actually to move in the breeze."

His talent appealed equally to the multitude both in England and America, and scenery painted by him was never out of demand for something like forty years. Although the bulk of his output was applied to the Shakespearean productions of Irving and Tree, the variety of his work was remarkable. "I worked at, or for, nearly every theatre of note in London," he said. "I had constantly to be adjusting myself and my art to different styles, ranging from Elizabethan masques and Shakespeare to 'Charley's Aunt' and musical comedy."

Harker scenes that were talked about for many a day were those of Betsy Trotwood's garden in "David Copperfield," the burning of Rome in "Nero" and the oasis in "Chu Chin Chow." Earlier there were the splendid Harker pictures in Irving's productions of "Macbeth," "Becket," "King Henry VIII." and "Robespierre," as well as nearly all Sir Herbert Tree's Shakespearean revivals. Later there was scenery for several of the most beautiful musical plays at Daly's and the wonderful Drury Lane spectacles, "The Garden of Allah" and "Decameron Nights."

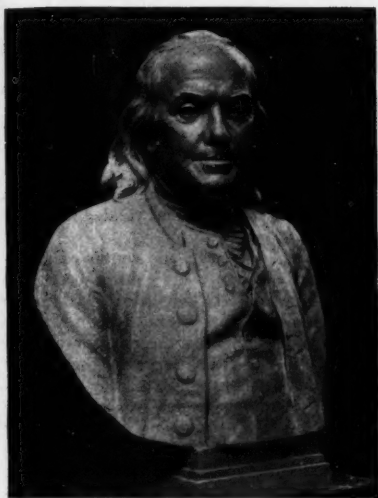
## Vicaji in Boston

Rustom Vicaji, famous English painter and thoroughly British in spite of his foreign-sounding name, has been introduced to the American public at the Vose Gallery in Boston. His Venetian subjects, colorful and loosely but delicately painted, led F. W. Coburn to say in the *Herald*: "The possibilities in present-day England of a 'back to Turner' movement are nicely illustrated in these pieces." In the catalogue Mr. Vose wrote of the artist:

"Rustom Vicaji may be described as a true romanticist. A fervent admirer of Turner and the early English school of water colorists, he is in revolt against the materialistic school of later Victorian days. To him the glories of brilliant color and noble design are more important than topographical accuracy and exact representation of detail. Though he does not scorn the simplification of subject and breadth of treatment that modern tendencies have brought into our art, his pictures of Italy have a fine style and delicate fragrance of traditions evolved and purified by the best minds of greater days."



## Six Busts by Eminent Sculptors Unveiled in Hall of Fame



"Benjamin Franklin," by Robert I. Aitken.



"Admiral Farragut," by Charles Grafty.



"Washington Irving," by McCartan.

THE ART DIGEST herewith presents reproductions of three of six busts that have just been unveiled in the Hall of Fame, on the campus of New York University. About 6,000 persons attended the ceremonies, and the army and navy participated. There was an orator for the unveiling of each bust. Royal Cortissoz, art critic of the *Herald Tribune*, made the Washington Irving address.

Besides the statues of Admiral David Glasgow Farragut, by Charles Grafty; Ben-

jamin Franklin, by Robert I. Aitken, and Washington Irving, by Edward McCartan, there were busts of William Ellery Channing, preacher and theologian, by Herbert Adams; John James Audubon, naturalist, by A. Stirling Calder, and Mary Lyon, educator, by Laura Gardin Fraser.

Recently a writer described a visit to Germany's Hall of Fame, which is situated on a high hill at Regensburg, Bavaria, overlooking the Danube. It was begun in 1830 and completed in 1842. In it are busts of

107 eminent men who have helped to make the German nation great. Some warriors are there, but more statesmen, artists, poets and musicians. There are also 61 plates to the memory of men whose likenesses are unknown, and one to a creative genius who is nameless, "The Unknown Architect of Cologne Cathedral."

*European Art Dealers*

## The Carnegie Jury

Carnegie Institute has named its "American Advisory Committee" for the twenty-sixth international exhibition—Eugene Speicher, Horatio Walker, Henry Lee McFee, Eugene Savage, Andrew Dasburg and Abram Poole. Two of the six are classed as Modernists—McFee, who is a Post-Impressionist, and Dasburg, who, says the Institute's announcement, "came under the

influence of Matisse and Picasso."

Three of the members of this committee will serve on the jury of award, which will meet in Pittsburgh on September 21. The committee as a whole will select the American artists who are to be "invited" to send paintings to the exhibition and it will also serve as a jury to pass on paintings submitted by Americans, for which purpose it will meet in New York on September 7 and in Pittsburgh on September 20.

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"Oaks, Chorro Valley," by Aaron Kilpatrick.

Aaron Kilpatrick, California landscapist, has had his first exhibition in New York, at the Ehrich Galleries. The display is a result of a trip to California last winter by Harold L. Ehrich; and the dealer wrote an introduction to the catalogue that gives an interesting glimpse of the artist.

Mr. Kilpatrick, a business man, had always wanted to be a painter, and had studied and sketched in his spare time. "In 1922," says Mr. Ehrich, "he decided to burn all his bridges behind him and devote his whole

life to painting. He is one of the happiest men I know, for he is doing exactly what he loves. In the early spring he and his wife set out in their automobile, driving through California, stopping where they want, often camping out of doors and painting the country which Mr. Kilpatrick loves."

And, having first been a business man, the artist is able to sell everything he paints. How? The price of his best pictures at Ehrich's was only \$300.

## New York Season

Perhaps the most significant exhibition of the New York art season and one which practically brought that season to a close, was the "exposition of art in trade," to which a great department store, Macy's, gave up a whole floor. It was devoted to the industrial side of art, and consequently to the side nearest the people. The art writers wrote much about it, and the editorial writers, also.

It is only necessary to say that 50,000 persons attended the exposition and to quote the following from the editorial in the *Times*:

"A department store has done what perhaps only a department store could do—has made us realize the extent of our preparedness to fight our industrial battles against the seasoned armies of other countries. They have for years and centuries turned to art to increase the value of their commercial products as well as to heighten their pleasure in daily living. We have seemed to be doing next to nothing. . . .

"This exhibition in a department store places industrial art precisely where it should be, where it will be seen by millions and desired by thousands. The beautiful,

ingenious, esthetic and modern style in which the exhibition is staged by Mr. Lee Simonson will intensify its significance as art. The objects installed come from different countries, but our own potteries and glass, weavings, hangings, metalwork and other decorative furnishings are shown on the same scale with others, and if for the moment we shuffle off our deep-rooted American modesty, and give one cheer for our own artists, it will not be at all amiss. What they have done, inconspicuously and without advertisement, is so astonishing that to fail to take note of it is to admit ingratitude. The exhibition shows us the extent of our esthetic resources in those industries into which art enters. If we close our eyes to the future possibilities thus indicated, we shall prove ourselves a somnolent people."

\* \* \*

Nearly 200 paintings, drawings and prints, covering a period of over 35 years, make up the exhibition with which the American Academy of Arts and Letters has honored Childe Hassam, and which will be open until October 21.

The opposing critical attitudes toward this famous and successful American painter are set forth in the reviews by Elisabeth Luther Cary in the *Times* and Henry McBride in the *Sun*. Says the former: "Mr. Hassam's athletic attack upon the technical problems of his art has been from the start amazingly sustained and his reward for the labor and discipline involved lies in this strong, vital freshness smiling out at him from so large and varied a collection of his works. Greatest of all rewards, the latest things are the best things. The style has gained in authority and freedom as time has passed, and all subtleties of workmanship are merged in a candid simplicity of outlook. This sinking

of the problems of technique in a general effect of simplicity is rarely achieved by those to whom technical problems are stimulating and alluring. The solutions have a deadly way of proclaiming themselves. In Mr. Hassam's pictures they are silenced."

Mr. McBride writes: "Childe Hassam has already been helped by official societies as much as any contemporary painter that can be thought of, and so it is fitting that he should have this final distinction. His list of honors, prizes and museum purchases occupies four pages in the catalogue of the exhibition."

"So quick, consistent and continued a success could not, of course, have been won had the artist been an innovator. He was an Impressionist, and not the first. No one will begrudge him this success, for all successes in the arts, even such as that of the late H. W. Ranger, have a way of benefiting the public-at-large. There cannot be too many artistic successes, nor too many kinds of artistic successes; but in thinking of these things, one cannot repress a sign for the hardships of the creators, who, especially in this country, are apt to lead embittered and lonely lives."

"There is no occasion at this time to review Mr. Hassam's work nor to attempt to

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place it; but former expressions in these columns in regard to his figure paintings cannot be altered. Mr. Hassam painted an enormous number of pictures and had fluency from the first, but no drawing and no ability to put life into his figures."

\* \* \*

New York has its annual exhibition of the Independents, which corresponds to the Salon des Independants, of Paris, and it also has a supernumerary free-for-all-if-you-pay-the-fee display, worthy in purpose but going under the perfectly idiotic name of "Salons of America." Its exhibition was held in the Anderson Galleries. The critics were unkind.

"It is a smaller showing than in previous spring sessions," said the *Post*, "and none the less gloomy for that fact. Large exhibitions where canvases are hung tightly together over all the available wall space do not make for cheerfulness, but exhaustion. . . . As a whole, the Salons impressed me as rather anemic and inept, especially with the memory of the rather stirring Independent show this year."

The *Christian Science Monitor* said: "The result of touring an exhibition so overburdened with unabashed mediocrity is to mentally protest against the indiscriminate herding of artists. Even peas and sardines are sorted out as to their degree, and it is a stupid assumption that all sorts of art, good, bad, and indifferent, should go to make up an interesting exhibition."

"The unfortunate feature of exhibitions assembled in this manner," said the *Times*, "is that they contain relatively few noteworthy works and that these noteworthy works invariably are contributed by artists whose virtues already have been recognized in their one-man shows."

\* \* \*

Percival Rosseau, America's premier painter of dogs, had his annual showing at the John Levy Galleries, and the *Post* found "much charm in his handling of landscape, which becomes far more than background, but is full of quiet beauty and atmosphere." The *Christian Science Monitor* essayed some advice, saying: "Mr. Rosseau knows his subject as well as any, and so it seems surprising to me that he does not give us further variations on such a popular theme, further revelations of a dogdom little known to the layman who has not had the fun of watching them in their courings. For once I thank a Rosseau favorite taken in the pardonable act of having a roll or a little by-play of intimate pawing would give a fine savor to one of these annual shows. Let him for once turn Rembrandtesque with his pups and forget their pedigrees and punctiliousness, and I am sure the sporting world would shower him with fresh plaudits."

### Art for Olympic Games

According to word from Amsterdam, says the *Boston Transcript*, the Dutch Olympic Committee is organizing an international art competition for the four arts of literature, painting, sculpture and music, which is to be completed during the Olympic games in 1928. The director of the municipal museum in Amsterdam has accepted the presidency of a special committee.

### Stevens' Definition of Art

"Art is that science whose laws applied to all things made by man make them most pleasing to the senses."

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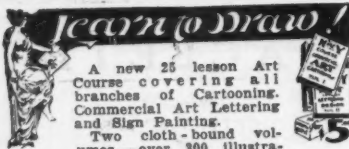
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## Future of Murals

That the future of painting in America lies in mural decoration and that the need for easel pictures has passed, is what Worth Ryder, instructor in mural painting at the University of California, told a writer for the *Christian Science Monitor* on his return from a several years' stay in Europe. He asserted that "California has a great future in the fresco decoration field, with her outdoor peoples, sunny villas and tradition of gay color."

Ryder feels that "the future of decorative wall painting lies first with the architects. They must design in color and make their architecture a pulsating thing. Monumental decoration can make a plastic vital beauty out of a wall surface, while modern art, which has done away with trumpery, can keep the walls alive."

Many mediums are possible in present-day building materials, but fresco and encaustic seem wiser, he said. The element of speed which animates building in the United States almost eliminates the fine art of mosaic. The ancient medium of ground marble could well be revived to harmoniously combine with steel and marble, concrete and tile structures.

America's all-embracing art must be architecture and the American artist must be architect, engineer, sculptor and painter all in one man, rather than the hermit painter who stays in a limited field, fenced off by his own small scope. Art students must learn to mold and mix concrete as well as work in plaster and clay.

Art students can learn to feel the dynamics of the space of the wall, to control the scale of their studies so that miniature or monumental spaces are neither too small nor too stupendous for their abilities.

Ryder said: "We need new teachers and new theories to train a new body of artists. Then when there is the supply there will also be the demand for the fine art of mural decoration."

## \$500,000 Picture Theft

Five pictures, valued at more than \$500,000, have been stolen from the Moscow Art Gallery. The canvases were cut from their frames.

The pictures taken, according to the *London Times*, are: "Christ," by Rembrandt; "Ecce Homo," by Titian; "The Holy Family," by Correggio; "Saint John," by Carlo Dolci, and "The Tortured Christ," by Payzano.

The thieves treated all the pictures with such vandalism, according to *Associated Press* dispatches, that unless entirely ignorant of their value they must have been seeking some mysterious revenge. Or more probably they were some sort of religious maniacs, as all the paintings were portraits of religious subjects.

From the middle of the Rembrandt a jagged lopsided oval containing the figures was cut out and the rest of the canvas was slashed and scarred. Even if the center is recovered, restoration will almost be impossible. The Titian was cut even more disastrously, completely destroying Christ's hand, while the four smaller pictures were torn clumsily from the stretchers.

The Rembrandt, which once was the property of former Prince Orloff-Davidoff, was purchased in 1923 by the Soviet Art Ministry from a pawnshop.

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## Swedish Embargo

American agents went to Sweden not long ago and began buying up old furniture in the rural districts for New York clients. A great clamor arose in the Swedish press, and now the government has issued an order absolutely prohibiting the exportation of antiquities from Sweden. It is expected that the Riksdag will enact the order into a statute. The government is taking a census of all objects of artistic, cultural or historic value.

Smuggling of antiquities from European countries that restrict exportation has already assumed proportions. America seems willing to pay "bootleg" prices for antiques as well as for liquor. The nation just thrives on "prohibition."

## W. B. Closson Memorial

Fifty oil paintings, half as many pastels and a complete set of the artist's wood engravings constitute the William Baxter Closson memorial exhibition at the Vose Galleries in Boston. Forty years of production are covered. William H. Downes wrote the introduction to the catalogue.

Realism and fancy mingle in Closson's art, the former the product of his boyhood in a small Vermont community, according to the *Transcript*. "He seems continually to have felt a happy freedom and surprised joy in the presence of nature and her wonders, while a lively fancy suggested that dark forests were cathedral aisles and that a host of unsubstantial individuals flitted through quiet groves. A very happy spirit of romance that refuses to grow old or sophisticated enters into composition after composition. . . . Invariably Closson's work takes on the charm of a sensitive and romantic temperament."

## Alfred Hutty's Etchings

Ada Rainey in the *Washington Post* had praise for the etchings and water colors of Alfred Hutty at the Dunthorne Galleries. "The name of Alfred Hutty is ever a name to conjure with to those who love his exquisite line, his poetic feeling for trees," she wrote. "There are a few of the beloved trees in the present exhibition. There is an impression of the Burnham Beeches, and there are pine trees and several of the romantic 'live oaks' of the South with their

festoons of Spanish moss which has such an eerie look and which the artist conveys with such charm.

"But Hutty has set out on a new quest and has brought fresh inspiration and new subjects to delight us. He is now passing his winters in Charleston and is making good use of his vantage point. There are numerous studies of heads of negroes, old and young. They are strongly etched, the lines bitten black, and they are strongly characterized. They are proof that all the old South has not entirely passed away. Hutty has no sentimental leanings toward his subjects, but gives us heads with as much impartiality as he would the heads of the old Breton peasants."

## Sculpture Award Protested

Max Kalish, famous for his bronzes of American workmen, has been selected by the Lincoln Memorial Commission of Cleveland to make a statue of Abraham Lincoln for Playhouse Square. The Cleveland Society of Artists has protested against the award of the commission without competition.

## Murals for State Capitol

Gilbert White, American artist who did the mural decorations for the State Capitol at Frankfort, Kentucky, is at work in his Paris studio on four heroic canvases for the State Capitol of Oklahoma, the gift of Frank Phillips, oil magnate.

## "Men and Beasts"

The Paul Cassirer Galleries in Berlin have just held a retrospective Kokoschka exhibition under the title of "Men and Beasts," which included the artists' productivity for two decades.

"No artist in Germany is more popular than is Kokoschka," wrote the Berlin art writer of the *New York Times*. "The works of his first decade display undiminished power. They might almost be said to have acquired a noble patina. But from 1916 on there are apparent signs of waning power and disintegration of purpose. In other words, the pure, steady light has degenerated into a display of fireworks. One critic, evidently a close friend of the artist's, goes as far as to accuse Kokoschka of having bartered strength for banality.

"In this collection are some superb animal paintings, which it is doubtful if any living German painter could surpass or even equal. The portraiture is rather disheartening in its superficiality, as evidenced by his study of Adele Astaire, the dancer. It has been suggested that Kokoschka, realizing that for the present at least he has lost contact with the human figure, has perhaps taken refuge in the realm of animal subjects—just as writers, sensing a loss of inner power, travel into exotic lands in search of their lost inner power and inspiration."

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### AINSLIE GALLERIES (BARKER BROS.)—

May—Orrin White.

June—Franz Bischoff.

### BILTMORE SALON—

May 9-28—Barse Miller.

June 1-16—Santa Barbara Artists.

## Oakland, Cal.

### OAKLAND ART GALLERY—

May—Macdonald Wright; Morgan Russell. June—Paintings, Paul A. Schmitt, Vernon Jay Morse; etchings, Harry A. Schary; Walrich pottery.

## Pasadena, Cal.

### PASADENA ART INSTITUTE—

May—Joseph Birren, C. H. Benjamin, John Christopher Smith, J. Stephen Ward.

### GRACE NICHOLSON'S GALLERIES—

May—Tibetan collection; Chinese fan paintings.

## San Diego, Cal.

### FINE ARTS GALLERY—

May—Art for children; San Diego students; paintings, Henrietta Shore. June 10-Aug. 31—Second annual exhibition of Southern California Artists, including Beaux Arts group of San Francisco. June—Monotypes, Theodore Morgan; Graphic Art of Diego Riviera.

## San Francisco, Cal.

### CALIFORNIA PALACE, LEGION OF HONOR

To July 1—Painting by Jane Peterson.

### GALERIE BEAUX ARTS—

To May 31—Donation pictures for patrons.

June 1-15—Indian designs for new Yosemite Hotel.

## Denver, Col.

### DENVER ART MUSEUM—

May—"Fifty Prints"; Braydon designs.

## Hartford, Conn.

### WADSWORTH ATHENEUM—

May 17-29—Paintings, Russell Cheney.

## Washington, D. C.

### PHILIPS MEMORIAL GALLERY—

To June 1—Recent paintings, Marjorie Phillips.

### GORDON DUNTHORNE—

May—Etchings, water colors, Alfred Huty.

## Atlanta, Ga.

### HIGH MUSEUM OF ART—

May 28-June 12—Atlanta artists.

## Chicago, Ill.

### ART INSTITUTE OF CHICAGO—

April 28-May 30—Arts Club of Chicago; Chicago Camera Club; 7th international water color exhibition; George H. Macrum. June 6-21—School of the Art Institute.

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## CHICAGO GALLERIES ASSOCIATION—

May 1-June 1—Semi-annual exhibition by artist members (\$7,700 in awards).

June—Tom P. Barnett, Edgar A. Payne.

## PALETTE & CHISEL CLUB—

May—Annual exhibition.

## THURBER GALLERIES—

May—Paintings, Charles Lasaar; portraits, R. W. Grafton.

## CARSON PIRIE SCOTT & CO.—

To July 1—Paintings, Boston group; etchings, F. W. Benson, Caroline and Frank M. Armington, Frederick G. Hall.

## CHESTER JOHNSON GALLERIES—

To June 1—French paintings; sculpture, Chance Orloff.

## Fort Wayne, Ind.

### FORT WAYNE MUSEUM—

May—Adams Garber, Higgins, Scudder.

June—Fort Wayne Art School exhibit.

## Indianapolis, Ind.

### PETTIS GALLERY—

May 23-June 4—Hugh Poe.

June 6-18—Commercial exhibit.

June 20-July 2—F. Sherman Ray.

## New Orleans, La.

### ISAAC DELGADO MUSEUM—

May—Exhibition, Southern States Art League.

### ARTS AND CRAFTS CLUB—

May 8-28—Exhibition, Benjamin prize.

May 29-June 18—Exhibition by members.

## Portland, Me.

### SWEAT MEMORIAL MUSEUM—

June—Loaned exhibition.

## Baltimore, Md.

### BALTIMORE MUSEUM OF ART—

May 3-29—Bellew memorial exhibition.

May 14-June 5—Fifty books and Printing for Commerce.

### MARYLAND INSTITUTE—

June 1-5—Annual students' exhibition.

June 15-Oct.—Selected paintings from Lucas collection; Barye bronzes, etc.

### PURNELL GALLERIES—

May 11-18—Old English silver and Sheffield.

Until Sept. 1—Contemporary etchings.

## Boston, Mass.

### MUSEUM OF FINE ARTS—

June—Studies for decorations, Sargent.

### BOSTON ART CLUB—

April 27 to Nov. 1—Exhibition, artist members.

### GUILD OF BOSTON ARTISTS—

To July 1—General spring exhibition.

### POSE GALLERIES—

May 9-21—Wm. Baxter Closson memorial.

### GOODSPEEDS BOOK SHOP—

To May 28—Sporting prints.

June 1-11—Exhibition of lithographs.

### 40 JOY STREET GALLERY—

After May 15—Modern stagecraft.

### CASSON GALLERIES—

To July 1—American paintings; portraits by Old Masters.

## Hingham Centre, Mass.

### THE PRINT CORNER—

May—Block prints in color by Walter J. Phillips; etchings, John Winkler.

## Springfield, Mass.

### JAMES D. GILL GALLERIES—

To July 1—Selected American paintings.

## Worcester, Mass.

### WORCESTER ART MUSEUM—

To May 30—Modern decorative arts.

June 5-27—Joseph Greenwood memorial.

## Detroit, Mich.

### DETROIT INSTITUTE OF ARTS—

April 23-May 30—Annual exhibition American art.

### JOHN HANNA GALLERY—

May 6-31—Henry R. Poore.

## Grand Rapids, Mich.

### GRAND RAPIDS ART GALLERY—

May—Selected pictures from Hoosier Salon; Grand Rapids Arts Club.

June—Norman Chamberlain; etchings, L. O. Griffith.

## Muskegon, Mich.

### HACKLEY GALLERY OF FINE ARTS—

May—Paintings, Tunis Ponsen; Chicago etchers.

June—Paintings, Gustave Cimioti.

July-Sept.—Permanent collection.

## Kansas City, Mo.

### ART INSTITUTE—

May—Annual exhibition, Kansas City Society of Artists.

### CONRAD HUG GALLERIES—

June—Etchings and prints.

## St. Louis, Mo.

### CITY ART MUSEUM—

May—Exhibition of coins; Cornelius and Jessie Arms Botke; portrait busts, Charles Grafty.

June—Paintings by "Two by Four Society;" Cornelius and Jessie Arms Botke.

### NEWHOUSE GALLERIES—

April 25-May 25—Shurtleff memorial exhibition.

## Omaha, Neb.

### ART INSTITUTE OF OMAHA—

May—Camera Club; art students.

June—Contemporary Modern Paintings.

## Montclair, N. J.

### MONTCLAIR ART MUSEUM—

May—American Painters and Sculptors.

## Newark, N. J.

### NEWARK MUSEUM—

June—J. Ackerman Coles bequest.

## Brooklyn, N. Y.

### BROOKLYN MUSEUM—

To June 1—Group of American painters of Paris; sculpture by New York artists; annual exhibition photography, Brooklyn Institute.

### PRATT INSTITUTE—

May 18-June 11—Alumni exhibit, arts and crafts.

NEIGHBORHOOD CLUB (104 Clark St.)—May 11-31—Exhibit by Brooklyn "Little Theatres."

## Buffalo, N. Y.

### ALBRIGHT ART GALLERY—

To June 19-21st annual exhibition of American paintings; groups, Charles Burchfield, Edwin Dickinson; drawing from A. C. Good-year collection; "The Pioneer Woman."

## Elmira, N. Y.

### ARNOT ART GALLERY—

May—Reproductions of great masters.

June—Work of Viennese children.

## New York, N. Y.

### METROPOLITAN MUSEUM OF ART—

To Oct. 2—Etchings of Bosse and the Van de Velde; American portraits by James Barton Longacre and his contemporaries; Graphic Techniques.

May 16-Oct. 2—Retrospective Exhibition of Painted and Printed Fabrics.

Beginning June 13—XIXth Century White Embroideries; mezzotints by David Lucas after Constable.

### THE ART CENTER—

May—Annual Exhibition of Advertising Art; Pictorial Photographers.

June—Paintings and sculptures by members of the Art Alliance of America; handicrafts by the blind.

### MUNICIPAL ART GALLERY—

May 7-28—High School Art Teachers' show.

June 1-20—Original magazine illustrations.

### PUBLIC LIBRARY—

To Nov.—"Experimenters in Etching;" recent additions of prints.

### NATIONAL ASSN OF WOMEN PAINTERS AND SCULPTORS (17 E. 62nd St.)

May 2-31—Exhibition, water colors, etchings, black-and-white.

### KIT KAT CLUB—

To May 24—Members' spring exhibition.

### SALMAGUNDI CLUB—

May 8-Oct. 15—Annual summer exhibition.

### NEW GALLERIES—

To June 1—Group of American paintings.

### MACBETH GALLERIES—

To Oct. 1—Special exhibitions of American art, (A) paintings under \$500; (B) collectors' examples; (C) water colors and etchings.

### EHRRICH GALLERIES—

To May 21—Landscapes, Aaron Kilpatrick.

### DUDENSING GALLERIES—

From May 9—Season's review exhibition.

### AINSLIE GALLERIES—

June-Sept.—100 paintings for home decoration.

### GRAND CENTRAL GALLERIES—

To June 1—Garden sculpture; architecture contest, American Academy in Rome.

June-August—Founders show.

### FERARGIL GALLERIES—

To Oct. 1—Paintings for the country house; fountains and bird-baths.

### THE GALLERY OF P. JACKSON HIGGS—

May: June—Exhibition, old masters.



**BABCOCK GALLERIES—**

June-Aug.—Summer exhibition.

**KENNEDY & CO.—**

May—Views of American cities.

**ARDEN GALLERY—**

April-June—N. Y. Chapter, American Society of Landscape Architects.

**KRAUSHAAR GALLERY—**

May-June—American paintings.

**FREDERICK KEPPEL & CO.—**

To May 28—Lepere and Legros etchings.

**ARTHUR ACKERMANN & SON—**

June—Etchings of birds.

**Rochester, N. Y.****MEMORIAL ART GALLERY—**

May—Exhibition of Rochester art.

June—Sculpture, Paul Manship; comparative portraiture of the 16th, 17th and 18th centuries.

**GEORGE H. BRODHEAD GALLERIES—**

May 21-June 4—C. P. Gruppe.

**Saratoga Springs, N. Y.****SKIDMORE COLLEGE—**

May 17-27—Contemporary paintings (A. F. A.).

**Syracuse, N. Y.****SYRACUSE MUSEUM—**

May—DeWitt and Douglass Parshall.

June—Adams, Garber, Higgins, Scudder.

**Yonkers, N. Y.****YONKERS MUSEUM—**

April 24-May 31—12th annual exhibition of Yonkers Art Association.

**Akron, O.****AKRON ART INSTITUTE—**

May—Exhibition, Akron artists and craftsmen.

June—Paintings by Cleveland Artists.

**Cincinnati, O.****CINCINNATI ART MUSEUM—**

To Sept. 15—Thirty-fourth Annual Exhibition.

**TRAXEL ART CO.—**

To May 28—Cincinnati Camera Clu.

May 30-June 11—John J. Ingles.

**Cleveland, O.****CLEVELAND MUSEUM—**

May—Ninth annual exhibition of work by Cleveland artists and craftsmen.

June—Contemporary American paintings.

**Columbus, O.****COLUMBUS GALLERY OF FINE ARTS—**

May—Pastel Portraits, Harry J. Westernman;

Berkshire Summer School of Art; 17th annual exhibition, Columbus Art League.

**Dayton, O.****DAYTON ART INSTITUTE—**

To May 26—Modern Japanese woodblocks.

May 27-June 5—Students' exhibit.

June 7-28—N. Y. Society of Painters.

**Toledo, O.****TOLEDO MUSEUM OF ART—**

May—Early Italian, German and Dutch engravings and etchings; Japanese woodblock.

June-August—15th annual exhibition of selected American paintings.

**Youngstown, O.****BUTLER ART INSTITUTE—**

May—Samplers shown by Youngstown Federation of Womens Clubs.

June—Institute students.

**Portland, Ore.****PORTLAND ART ASSOCIATION—**

May—School of Portland Art Association.

June—"Art for Children."

**New Hope, Pa.****THE BLUE MASK—**

To May 25—Paintings, Elizabeth Freedley.

**Philadelphia, Pa.****PENNSYLVANIA MUSEUM—**

May—Mary Cassatt memorial; Robert Nanteuil

and French line engravings.

**PHILADELPHIA ART ALLIANCE—**

To June 1—Philadelphia Water Color Club.

June-Sept.—Members' exhibition.

**THE PRINT CLUB—**

May 9-28—Fourth Annual Exhibition of Living American Etchers.

**PLASTIC CLUB—**

To June 8—Sketch class exhibition.

**Pittsburgh, Pa.****CARNEGIE INSTITUTE—**

Oct. 13-Dec. 4—26th Carnegie International.

**Newport, R. I.****ART ASSOCIATION OF NEWPORT—**

May 7-28—School exhibition.

July 9-Aug. 7—Annual exhibition.

**Providence, R. I.****R. I. SCHOOL OF DESIGN—**

Summer—Early American furniture; Battersea

enamels.

**TILDENTHURBER CORPORATION—**

May—Etchings of Brown University by W. C.

Appelbey.

**Memphis, Tenn.****BROOKS MEMORIAL ART GALLERY—**

May—Wm. Ritschel; "100 Etchings;" 4th an

nual flower and garden exhibition.

June—New York Society of Women Painters;

"Fifty Prints of the Year."

July and August—Water color exhibition.

**Fort Worth, Tex.****FORT WORTH MUSEUM OF ART—**

May 5-June 5—17th annual, Texas Artists.

**Houston, Tex.****MUSEUM OF FINE ARTS—**

May—Drawings, Dorothy Kent; Houston Pho

tographic salon.

June-Sept.—Etchings, Blanding Sloan.

**HERVIG GALLERIES—**

To July 1—Paintings, European artists; etch-

ings, Leon, Bonner, Ten Eyck; monotypes,

Gideon.

**Ogden, Utah.****FINE ARTS GALLERY—**

May—Geneva Savage Keith.

**Salt Lake City, Utah.****CHAMBER OF COMMERCE GALLERY—**

May—Lee Greene Richards, etchings and mon-

otypes.

**MERRILL HORNE GALLERY—**

May—Bessie Bancroft, Birde Reeder.

**Spokane, Wash.****GRACE CAMPBELL MEMORIAL MUSEUM—**

May 15-31—Kandinsky, Jawlinsky, Klee, Fein-

inger.

**Madison, Wis.****MADISON ART ASSOCIATION—**

May—Oscar B. Jacobson.

June—Prints and etchings.

**Milwaukee, Wis.****MILWAUKEE ART INSTITUTE—**

May—Paintings, Mathias Alden; sculpture,

Frank Pearson; lithographs, Gerald Geerlings.

**MILWAUKEE JOURNAL GALLERY—**

May—Landscapes, Frank V. Dudley.

June—Wisconsin Painters.

**"Hard Boiled" Editors**

The Brooklyn *Eagle* is in doubt as to the practicality of a plan evolved by Clarence Mackay for increasing popular appreciation of art by broadcasting treasures in American private collections through reproductions in the newspapers and periodicals. It says:

"Unfortunately the average newspaper cut of a painting is so bad that unless one happens to know the original it will do little to further artistic appreciation. And another point to be considered is that the news element enters into whatever cuts are used in newspapers and it is doubtful if for all the value of the plan from an educational standpoint it will carry enough news to make it practical to any great extent."

**Enter, the "Still-Lifer"**

*La Liberte*, of Paris, lifts its eyebrows at a neologism which appeared in the catalog of the retrospective show organized at the Salon du Printemps at Lyons. The reference is to "M. Andre Perrachon, nature-mortier remarquable," or, in equally neologistic English, "remarkable still-lifer." *La Liberte* calls on M. Herriot, who is not only mayor of Lyons but, as Minister of Public Instruction, "temporary protector of the French language," to interfere in the matter. But what, in one word, is an artist who paints still-life?

**It's Winter, Now**

May in Buenos Aires corresponds to our November, and the *Christian Science Monitor* tells of the opening of the art season. "Already Müller, the art dealer and connoisseur, has opened his doors to the picture-loving public, exhibiting a collection of landscapes by prominent Argentine artists. They are pleasing canvases, full of sunlight, the intense, blinding sunlight of the northern sierras, gay color and the naive grace of the hill men and women. Fader, Vena, Navazio, de la Torre, Botti, all these well-known artists contribute to what may well be called the informal opening of the little art season.

"Later the Municipal Gallery will open officially with a collection of posters and sketches by the Frenchman Mauzan, while later still will be held the annual salon of water colorists and etchers, in which, as is usual, most of the younger Argentine artists will take part, flaunting before the eyes of the public all the extravagances, the gay responses to the beauty of the world, the latest theories concerning form and color, to which youth, particularly in Argentina, is always so delightfully prone.

"One-man shows by both foreign and native artists will be another interesting feature of the winter season, since each year sees more and more European painters coming to Buenos Aires in order to exhibit their works to an art-loving and appreciative public."



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**A Rembrandt Find**



"Self-Portrait," by Rembrandt.

"Budapest, that City of Waltzes, on the Blue Danube," says the London *Sphere*, "was the scene recently of a most romantic discovery. In the loft of a museum a picture of no particular artistic or financial merit was found and submitted to Herr Beer, a distinguished art restorer. In the washing of this canvas, Herr Beer detected traces of a portrait beneath the subject he was treating. Skilful removal of the surface pigments brought to light an exquisite example of the work of the great Rembrandt, a self-portrait of the artist, which once hung in the gallery of Prince Eszterhazy. Not only has the signature of Rembrandt been discovered as a proof of its authenticity, but the style and technique are unmistakable."

**Philadelphia's Problem**

The trustees of the John H. McFadden estate have come to the rescue of Philadelphia in the problem of keeping the great McFadden art collection for the city. Under the terms of the will, the collection will revert to the Metropolitan Museum of New York unless it is suitably housed in a wing of the new Philadelphia Museum by February 16 of next year. A panic was caused by the announcement recently that it would cost \$2,000,000 to complete a wing and that the money was not available.

Assurance of a liberal interpretation of the word "ready" has been given by the trustees to Mayor McKendrick, so that the whole sum of \$2,000,000 will not be required. The trustees are Chief Justice Robert von Moschizker of the Pennsylvania Supreme Court and United States Senator George Wharton Pepper.

**A Swiss Gothic Interior**

The Brooklyn Museum has opened in its new wing three permanent exhibition galleries, the most interesting of which is a Swiss Gothic interior of 1517, the gift of Mrs. William Hamlin Childs of Brooklyn. German antiquities fill one room and Renaissance objects another.

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